



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MARCH 16th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	

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OFFICIAL NEWS AND VIEWS.

WILL INSECTS BROADCAST?

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 6d.

What is Our Policy?

By J. C. W. Reith, Managing Director of the B.B.C.

THE Editor invites me to contribute a statement on B.B.C. policy. I do not know if there is more in the suggestion than meets the eye, but whether there be or not, it is an amazingly complex subject to attempt to discuss in a brief article.

To begin with, there are many radically different lines of activity which are being developed, and there may have to be a special policy in each. To go further back, and to make the matter still more involved in a concern such as the B.B.C., where progress is rapid (this, of course is comparatively speaking, and does not emanate from a spirit of complacency), situations are continually changing, and even particular policies must also be, at any rate, to some degree, modified by new circumstances, and groups of circumstances, which are evolved by these changes, by such factors as increased financial resources, and by such contributory elements as technical improvements, and by the opening up of new opportunities. It is not only impossible, but also highly inadvisable, to legislate for long in advance.

I am not to be taken as formulating an opinion to the effect that the B.B.C. has no policy. Rather than that, one might prefer to hear it suggested that it has too many. I am only endeavouring to make it plain that there are extreme difficulties and delicacies in complying with the Editor's suggestion. If in the course of this contribution I can sufficiently collect the mass of standards, principles, aims and so on, to come to the point in my writing in which it appears wise and relevant, and sufficiently embracing to say this now is in effect B.B.C. policy, then I ask you to regard it in the light of the inconveniences indicated above, and to remember that it must be capable of more interpretations.

Another point occurring to me is that since

misconstructions can be placed on the most innocent utterances, with a consequent result of unwarranted and unreasonable suspicions, the wise man is he who lets actions speak instead of words. Wireless is still so new, the potentialities of broadcasting so immense, that time is required for many existing opinions and interests to become used to this new power which has sprung up, time to adjust their views. This applies to individuals and concerns.

There is a right and a wrong way to deal with suspicions, irrespective of their cause, their strength and their rationality. One may be absolutely convinced that one's own ideas if carried out will not in any sort of way interfere with somebody else's projects, but it is often inadvisable to proceed full blast with the execution of those ideas in their full significance; equally inadvisable often even to indicate what they are. A gradual advance often gets further in the end than a furious onslaught. A great deal of opposition may be raised if it be known that breaking fresh ground is contemplated. On the other hand, to move comparatively slowly, to give the other man, or the other concerns time to adjust their outlook, to assimilate themselves to new conditions, to give them the opportunity of persuading themselves that they really are not going to suffer in any way, that is the wiser way to move.

It may be in a few cases that if they stand absolutely still they will, in some respects, find themselves prejudiced, but the adjustment and the assimilating process should enable them to cater for the new conditions, and to benefit from them.

It is our particular desire that we should not conflict with existing interests; we have avoided as far as possible the semblance of so doing; we believe that broadcasting is an encouragement and a supplement to many such.

(Continued overleaf in column B.)

A Mystery Song of Scotland.

The Story of "Coming Thro' the Rye." By A. B. Cooper.

ONE of the best-known and most frequently heard of Scottish songs is "Coming Thro' the Rye," for almost every great soprano of the last sixty years has had it on her encore list. Its pretty sentiment and airy humour, its air of innocent coquettishness, make it permanently acceptable to audiences, whilst its musical setting, so characteristically Scotch, gives even the greatest prima donna opportunity for her skill, despite its simplicity.

Yet this very popular song is included in the long list marked "Anonymous." Nobody seems to know who wrote it. The version now invariably sung is given in Charles Mackay's "Book of Scottish Song," and is headed: "New Stage Version." By this time even this version is pretty old, for the book was published nearly seventy years ago, and how long it had then been in existence seems to be doubtful. Chappell says that "Coming Thro' the Rye" was first sung in a Christmas pantomime in London, in 1796 (five months before Burns died), but it was called "If a Body meet a Body Going to the Fair."

Scratched on a Pane of Glass.

It is evident that scores of new verses might be started in which a "body" might be represented "coming," or "going" to, or through, or from all sorts of places. For instance, it has been proved that Burns scratched a stanza of a similar song on a pane of glass at Mauchline, in the form—

"Gin a body kiss a body coming thro' the grain,
Need a body grudge a body what's a body's ain?"

and this lyrical adaptability has led to all manner of alterations and versions—of which at least half a dozen are in existence.

What, and how old, the original was is difficult to say, but Charles Mackay, who was an authority on such matters, gives the following as the "old version, as altered by Burns"—

Coming through the rye, poor body,
Coming thro' the rye,
She draiglet a' her petticoat,
Coming thro' the rye.
Oh, Jenny's a' wat, poor body,
Jenny's seldom dry;
She draiglet a' her petticoat,
Coming thro' the rye.

Gin a body meet a body
Coming thro' the rye:
Gin a body kiss a body,
Need a body cry?
Oh, Jenny's, etc.

Gin a body meet a body
Coming thro' the rye:
Gin a body kiss a body
Need the world ken?
Oh, Jenny's, etc.

Now, in this version, which is, in all probability, much nearer the original than the one now sung, and of which some unidentifiable lines are by Burns, we are met with a queer question which has, from time to time, excited controversy. Is there, or is there not, a streamlet—a tiny rill or burn—in Ayrshire, known as the Rye, or, alternatively, is the word "rye" minus its initial capital, ever applied in Scotland to a small stream, or the ford across a stream?

Both these claims have been made, and the reference, in the version above, to Jenny's petticoat, which she "draiglet," and, in consequence, got "a' wat," lends a colourable

probability to the theory. Moreover, there is a certain poetic unity in the older version, as witness: Jenny's feet are already bare, innocent of hose or shoes, and she has kilted her skirt to paddle across the burn. She is supposed to be quite oblivious of the fact that a "laddie" is also in the act of crossing from the other side. He may, indeed, have taken her by surprise, by dashing in just as she reached the deepest spot, and, in her surprise and excitement, taken thus at a great disadvantage, she not only yields to his kiss, but lets go her skirt, and so gets "a' wat, poor body."

A Sly Remark.

Even the "glen" need be only a continuation of the same episode, for burns run at the bottom of glens, and the "laddie" probably turned back with the "ladies," and kissed her at least once again on the way home! The sly remark that "Jenny's seldom dry" is a little obscure, but it might mean that Jenny took to haunting the "rye," in the seldom-disappointed hope that her "laddie" might repeat his surprise.

However this may be, by the time the version now invariably sung came into being, and however Burns himself regarded the setting of the incident, or its original anonymous composer either, the world had made up its mind that "rye" meant the "reed" which the farmer grows in his fields, and that the meeting took place in the middle of the narrow path traversing the high summer growth. That is the picture which the world has taken to its heart.

When Will Insects Broadcast?

The Ultra-Microphone and Its Wonders.

IT has already been announced that nature's noises, the sounds of the woods and hedgerows, are to be broadcast. Is the time near at hand when listeners will receive from the B.B.C. "conversations" from the insect world?

Dr. Phillips Thomas, of the Westinghouse Electric and Manufacturing Co., has perfected a device, called the ultra-audible microphone, with which it is possible to tune in on the waves of intercommunication between animals, insects, and other inhabitants of the air, land and sea, and make audible the signals transmitted on the exceedingly short wave lengths which, as scientists believe, are their medium of communicating with one another.

"Conversations" with Bees.

If the inventor substantiates his assertion that the ultra-microphone will respond to any vibrations of the ether, no matter how rapid, it may be possible for us to have "conversations" with ants and bees, and with creatures even smaller than these, as it is thought that insects, etc., are equipped by nature with devices that are somewhat similar to those used for radio communication by man after years of labour.

Scientists have been for some time convinced that a vast multitude of sounds exist above the audible range; but, up till now, the limitations of our senses have prevented our learning of them. Now, however, by the development of a sensitive electrical device employing an entirely new principle, Dr. Thomas has made possible the study of many sounds too high in pitch for the human ear.

The new ultra-audible microphone will, at any rate, settle this question of animal communication, as this device is affected by any sound,

What is Our Policy?

(Continued from the previous page.)

We have made overtures to those who feared otherwise. But we cannot allow the service to be kept back and to be prejudiced because of opposition or nervousness. We, too, fully realize the duty to that vast number of listeners which is inherent in our existence. Further, it is known that such numbers are not to be denied that which they desire to have.

The more I write, the further I find myself hindered from enunciating an empirical policy. If, however, I were suddenly assailed by one who said that our Company had no policy, I should have a very ready reply, if rather lengthy. I should then tell him that his statement and my reply were almost equally absurd, and ask him on what particular line of our activities he was desirous of hearing a statement of policy.

There is never any satisfaction possible for us, for there is always so infinitely more to do than has been done, and such better ways of doing it. Remember the appalling difficulties of catering for everyone at once and every variety of taste. To entertain, to interest, to enlighten, in all these ways to bring the very best of everything and to spare no effort to do it, to the greatest possible number; to aim always at the highest standards in every line of achievement in whatever direction it may be; to exert our every endeavour to secure that the broadening service is looked to as giving the best that there is; that the amusement or instruction it provides may be as universally acceptable as is possible to young and old. I wonder if I have, after all, enunciated our policy?

no matter how much above the range of the human ear it may be. It, therefore, only remains for scientists to find out what the sounds mean.

No one can quite tell what the ultra-audible microphone will bring us, but it bids fair to revolutionize our ideas on many matters. Sound, of course, consists of air vibrations. When the rate of these vibrations is slow, we hear a deep bass-note, when the vibrations are at the rate of 256 times a second, we hear a note called middle C. At 20,000 vibrations per second the sound has passed beyond the reach of human hearing. The normal person is in the same relation to these last as is the stone-deaf man to sounds audible to the ordinary man.

It is likely that engineers will soon begin the study of the ultra-audible world, but in all probability they will confine their attention to the more immediate practical subjects of importance that are found in the problems of broadcasting. Other problems connected with this new invention will probably be left for pure scientists to unravel.

Nature's Own Wireless?

Does the idea of future spoken intercourse with animals and insects seem so very impossible? Though it may seem improbable, it is a well known fact that there are certain fishes and insects which are able to generate internally enough electric current to produce a light, and give shocks strong enough to injure. It is not unlikely, therefore, that with this power insects may utilize their highly sensitive antennae (with which we know them to be equipped) for purposes of communication at a distance, as well as for guarding against objects of danger in their paths.

Radio and the Stage.

Possibilities for Playwrights.

EVERYONE must admit that the much-abused telephone has been most frightfully useful to the drama. In return, dramatists have done their best to bring up the telephone in the way it should go, and show it what it can do when it tries. The stage telephone service is easily the best in existence; it puts you through to the right number almost before you have finished asking for it, and it does not give you any back answers. And when it wants to call you up, it waits for the precise psychological moment when you will be ready for it, instead of clamouring for you when you are in the bath, or kissing good-bye at the gate.

I have known even bold, had stockbrokers moved to tears by the beautiful behaviour of the stage telephone.

The Playwright's Friend.

As the playwright's friend, however, I fancy broadcasting is going to run the telephone pretty close. I believe the listener has already appeared on the stage in a subsidiary sense, but the full possibilities of radio in dramatic construction have yet to be realized.

Still, if it does nothing more than give stage characters fresh excuses for going off or coming on, the fabled dramatist will be well justified in blessing the man who invented it. For example:

HERO: "I must leave you for a moment while I get the 10.30 time signal." (Exit. The Pump laughs softly, and proceeds to steal the plans of the new Government (in operer).)

Or

VILLAIN (as the Heroine enters, surprising him in the act of doping the country's drinking water): "Curse you! What brings you here?"

HEROINE (terrified): "I only came to listen to Uncle Caractacus."

VILLAIN: "You lie. Uncle Caractacus is not on duty to-day. It's Uncle Jeff. You are spying. You know all. Ha!" (Kills her and discovers that he has got the date wrong and that it is Uncle Caractacus after all. Curtain.)

Strong Drama.

Take the case of the wealthy old man who refuses to die so that his good-for-nothing heir can inherit his hoard of Russian roubles. On the contrary, the old boy insists upon enjoying life and listening to John Henry. Nothing easier for the sinister son than to fiddle about with the six-valve receiver and let off a screech which shatters the ancient's ear-drums and afflicts him with prompt heart-failure. No nasty, messy traces. Probable verdict of manslaughter against John Henry. Strong drama, that.

But we have not finished. The whirligig of wireless brings about its revenge. Years have passed. The sinister son, now getting a bit hoary himself, has staked the whole of his ill-gotten gains upon a single throw. No one else is that gay and gilded throng of listeners has any suspicion as to what is going on behind that grim, saturnine countenance and Chocka-del-Blocka cigar.

The Voice of ZLO.

The news bulletin is coming through—bad news. They little guess that he is the cause of most of it. Ha! The market reports. He puffs a little harder at the Chocka-del-Blocka. Heavens! What is that? . . . "Bangalore Bannanae—2½. And only yesterday they were 108½. Something has happened. Someone has found him out."

The rest of the company group themselves according to stage directions about the stricken figure lying in a crumpled heap beside the smouldering Chocka-del-Blocka. From the loud speaker comes the unimpassioned voice of ZLO . . . "Barometer readings at 8.0 p.m.—London 30.4. Birmingham . . . Certain and certain! DIDLEY CLARK.

Official News and Views.

Gossip About the B.B.C.

IT is not always easy to trace the effect that broadcasting has upon the public appreciation of music, but if a letter we have received from a correspondent at Chiswick is typical of what is happening, then the music trade will soon regard broadcasting as a very valuable ally. Writing to us the other day, he stated that in the course of three weeks he had "purchased no less than seventeen pieces of music, as well as several gramophone records, after having heard and enjoyed them on the wireless."

Appreciated French Talks.

Mons. Stephan, who delivers the French talks from ZLO to all stations, was chosen by the Institut Français for this work. He writes these talks himself, and from the increasing number of letters which he is receiving from listeners there can be no doubt that they are much appreciated. He tells us that one which he especially cherishes is from an old lady of ninety years of age living at Newcastle-on-Tyne.

An Important Appointment.

Major A. Corbett-Smith, who has rendered distinguished service as Station Director at Cardiff is to be transferred to headquarters staff in London. His wide knowledge and experience will be placed at the disposal of the Programme Department, and the wider scope afforded him will undoubtedly result in general programme development.

Broadcasting Encourages Opera-going.

A correspondent writes to inform us that after listening to the broadcast performances of the B.N.O.C. in May last, his interest was awakened in such music, with the result that he had witnessed the following operas in the season which has just concluded: *Aida*, *Madame Butterfly*, *Valkyrie*, *Faust*, *Maeterlinck's Cavalleria Rusticana*, *Pagliacci*. So determined was he to see what previously he had heard, that he took out one share in the B.N.O.C. in order to obtain priority in seats.

If, he continued, we wish to substantiate his statements, he suggested that we should approach the Secretary of the B.N.O.C. for verification. We do not, however, dispute his statement, as we have evidence that many others have also been induced to witness operatic performances as a result of first listening to them.

Manchester Symphony Concert.

A Symphony Concert of British Music is to be broadcast from Manchester on Thursday, March 27th. The programme is impressive, and will, undoubtedly, meet with wide approval, particularly in the North. It includes the first performance of the Overture "Comedy of Errors," by Eric Fogg, conducted by the composer. For the other items the augmented orchestra will be conducted by Mr. Hamilton Harty. Elgar's "Cockayne" overture and Liszt's Hungarian Fantasy for piano and orchestra, with Mr. Maurice Cole as pianist, will be part of the programme on that night.

A Quick-change Instrumentalist.

Miss Carmen Hill, one of the most artistic of British singers, will be broadcasting from ZLO on Sunday evening, March 18th. The same evening Mrs. and Mons. Canturier, who play instrumental duets, will be giving an interesting programme. Mons. Canturier is an artist who can play equally well the violin, flute, clarinet, and saxophone. Although his audience will be unable to see him, he will during his performance rapidly be changing over from one to the other of these instruments, whilst his wife will be playing the violin in their first item.

Education by Wireless.

The Educational Advisory Committee which has been set up in Glasgow to investigate the possibilities of broadcasting in relation to education has, as its chairman, Sir C. J. Cleland, chairman of the Glasgow Education Authority. It consists of Professor Howe, of the University; Dr. H. F. Stockdale, director of the Technical College; Mr. John Clark, director of Education; Mr. Neilson and Mr. Douglas, of the Headmasters' Association, and Mr. Henderson, director of the College of Art.

The Committee is working with great enthusiasm, and it is pleasing to learn that the Glasgow Educational Authority has agreed to assist schools in getting wireless equipment. The Committee hope to arrange special lectures during school hours on such subjects as Scotch history, art, and musical appreciation. The object is not to replace the ordinary school curriculum, but to supplement it.

Monthly Church Services.

Another Committee has been formed in Glasgow with the object of assisting the development of broadcasting church services and religious addresses. It consists of: the Rev. Professor Milligan, Moderator of the Church of Scotland; the Rev. Dr. White, Barony Parish; the Bishop of Glasgow; the Rev. Dr. E. T. S. Reid; the Rev. P. D. Thompson, Kelvinside U.F.; the Rev. Dr. Woodside, Woodlands U.F.; the Rev. A. C. Hill, Elgin Place Congregational, and the Rev. W. Newman James, St. John's Wesleyan. It is hoped to add to this Committee the services of a Roman Catholic member.

Arrangements are being made for the broadcasting of one entire church service each month from Glasgow, outside the regular church hours.

Talks You Should Hear.

This week two talks of importance and wide interest are to be broadcast from London to all stations. Sir William Bragg, K.B.E., F.R.S., is to talk on "The Atoms of Which Things Are Made." This will take place on the 17th inst. at 8.15 p.m., and those who listen will hear a very delightful lecture. Sir William Bragg has the rare ability to give scientific lectures in an entertaining manner whilst yet retaining their scientific value.

Listeners will be well advised to hear this talk as well as that to be given on the 21st inst. at 7.30 by Sir Eric Drummond. His subject will deal with the work of the League of Nations.

Sir Walford Davies on Music.

On April 4th the first of a series of educational experimental talks will be given by Sir Walford Davies, Director of Music at the University of Wales. His subject will be Music, and will probably have appropriate illustrations.

Plymouth's New Station.

Plymouth Relay Station will be opened on the 28th March. The ceremony will probably be performed by the Lord Mayor of Plymouth.

Distinguished Broadcasters.

On March 26th at the banquet of the African Society the speeches of Prince Arthur of Connaught, ex-Governor General of South Africa, and of Lord Buxton, former Governor-General of South Africa, will be broadcast.

In Grateful Remembrance.

Flying-Officer S. W. Smith, who was killed in the tragic flying accident at Biggin Hill in the early days of the month, was a wireless enthusiast. He rendered much assistance to our engineers during their Transatlantic tests. On the Saturday previous to his death, he was present with Capt. West at Biggin Hill during the reception of the American concert that was broadcast to all stations.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE R.B.C. should be sent to 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcomed.

Letters requiring an answer MUST contain a stamped and addressed envelope.

THOSE "HOWLETS."

If you hear a howl (or howls) from your receiver, you may be meddling and interfering with thousands of people's pleasure.

To tell if you are offending, perform the following operation—

Alter your tuning.

If the NOTE of the howl varies as you vary your tuning, it is you.

It is not cricket to oscillate on purpose because you disapprove of a programme; so learn, the R.B.C., or your neighbours.

Your neighbours may not agree with you.

Messrs. George Newman, Ltd., have now secured a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsgate. It is published at 2s. 6d. or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

ALTERATIONS TO PROGRAMMES, ETC.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the R.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

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YOU CAN NEVER TELL.

YOU never know where you are with wireless. You may rig up the finest aerial in the world and get very poor results because you happen to live in a blind spot; or it may happen that your own neighbourhood is particularly good for reception, in which case you will get splendid results with apparatus that has really no right to work at all.

It seems to me that so far as powerful signals from stations that are not very distant are concerned, a receiver that is only moderately efficient will give pretty well as good results as one which is made with the most extreme care. But it is when you get on to the really long-distance stuff that quality begins to tell its tale.—*Amateur Wireless.*

Items in the Programmes.

Described by Percy A. Scholes.

MANCHESTER, SUNDAY AFTERNOON. CLOSING SCENE FROM WAGNER'S "THE DUSK OF THE GODS."

RUIN has fallen. Siegfried is dead. So is his rival Gunther. Brünnhilde, daughter of the Gods, stands in the centre of the stage absorbed in the contemplation of the body of Siegfried. She orders that mighty logs be piled upon the Rhine's bank, and that her horse be brought—Grane, the Valkyrie steed upon which she has been wont to carry to Valhalla the bodies of heroes killed in battle.

The pyre is raised; women decorate it with coverings and flowers. Brünnhilde declares Siegfried's virtues, and deplores his spurning of her, into which he had been betrayed by the guile of his enemies. She sings of the eternal purpose she sees beneath these dark events. She draws from Siegfried's finger the ring, made from the Rhine Gold, which has brought upon them all the curse. She puts it upon her own finger, and turns to the pyre upon which Siegfried's body now lies. She takes a torch from one of the men-at-arms and casts it upon the pile, which flares up. She mounts her steed and with the cry, "Siegfried, Siegfried, Brünnhilde greets thee in bliss," leaps into the flames.

The flames burst forth, the onlookers shrink back in terror. The hall is slight. All is destroyed. The Rhine overflows. The Rhinemaidens appear in the wave. They regain the ring. The Rhine sinks back into its bed. In the glowing sky is seen Valhalla, the abode of the Gods—also in flames. The Gods themselves perish and the curtain falls.

"THE GOOD HUMoured LADIES."

A play of Goldoni (1707-93) was turned into a "choreographic comedy" by Maxime. To fit it with music, piano pieces by Domenico Scarlatti (1685-1757) were arranged for Orchestra by Tommasini (b. 1880). And all this was performed to us in London by the Russian Ballet.

The score of this work (light-handed, pleasant stuff) is entitled "Five Sonatas of Domenico Scarlatti, arranged as a Suite." The movements are—*I. Very quick; II. Quick; III. Rather slow; IV. In a dance style; V. Very quick.*

BRAHMS' SECOND SYMPHONY.

Pay it the compliment of careful listening, which it demands and deserves!

There are four Movements.

I. Quick, but not too quick. This Movement is graceful and flowing. There are two main tunes—(a) the one which appears at the opening, as a duet for two Horns, and (b) the one which appears a little later as a duet for Cello and Viola. Out of these the Movement grows.

II. Slow, but not too slow. This is meditative. It is somewhat complex in its structure, and calls for sympathetic listening if its beauty is to be realized.

III. Moderately quick, and graceful. It begins with Oboes, Clarinets, and Bassoons—alone, except for the Cello, plucking arpeggio passages. So far, we have a sort of quick Minuet, 3 in a bar, but a quick passage, 4 in a bar (it begins for Strings alone, as a contrast to the preceding Wind alone), soon follows. Out of these two happy little Tunes the Movement is largely made.

IV. Quick and spirited. A long-breathed swinging tune for Strings opens this. The second main tune is also for Strings; it can be recognized by its entering in Strings alone, rather slowly, with a syncopated (i.e., rag-time) repetition of a note. Out of these two chief Tunes the Movement is largely developed.

BIRMINGHAM, SUNDAY.

MOZART'S "JUPITER" SYMPHONY.

Somebody thought that this Symphony possessed lofty, god-like qualities, and so gave it the nickname it now always bears—and no inapt one! It is scored for Flute and Oboes (no Clarinets), Bassoons, Horns, Trumpets, Kettledrums, and Strings. It is all uninvolved, a characteristic example of Mozart's clarity and tunefulness. There are four Movements.

I. Quick and lively. At the outset what we may call three vigorous strokes of the whip by the whole Orchestra are heard, followed by a soft, gentle passage, and then more whip lashing. This constitutes the *First Tune*.

Then the music works along until, at last, it comes, in a loud emphatic way, to what we may call a semi-colon cadence, and there begins a gentle melody in the First Violins accompanied only by the Second Violins; as this continues, the Violas and Cellos, down below, quietly mimic what the First Violins are doing up above. This constitutes the *Second Tune*.

There is a little other subject matter, but these two Tunes are the main material, and out of them Mozart logically and gracefully constructs his Movement.

II. Fairly slow, and in a singing manner. This opens with the Strings muted, singing a lovely tune. In this spirit the Movement continues. Listen for the charming passage in which a little six-note "twiddle" is taken by various instruments in turn in this order: First Violin, Second Violin, Bassoon, First Violin, Oboe, Second Violin, Flute, Oboe, Flute, Oboe, Flute. This sort of delicate playfulness is characteristic of Mozart.

III. Fairly quick. A gay little Minuet, with, in one place, a delightful passage for Wood-wind alone.

IV. Very quick. This opens with a passage (Strings alone) in which a sober, plain-song kind of four-note theme alternates with a flippant quicker one. Observe this, and a minute later you will be interested to see how the plain-song theme is given to all the stringed instruments in turn, in the manner of a Fugue (in order, Second Violins, First Violins, Violas, Cellos, Double-basses).

Bournemouth, Tuesday.

WAGNER'S "RIENZI" OVERTURE.

Rienzi is one of Wagner's earlier operas; it is founded upon Bulwer Lytton's novel of the same name. The Overture is a rather rowdy piece of work, but stirring.

After a few bars of Introduction, we hear, very softly, a well-shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the Full Orchestra. After a time, the music comes to a period, and makes a fresh start (*quick and energetic*); the Wind instruments have loud repeated chords, the Cellos and Double-basses do rapid downhill scales.

Soon after comes a very striking passage in which the Brass alone thunder out the *Call to Arms* from the opera.

Then comes the *Rienzi's Prayer* Tune again (but quicker this time than before), and after that the *Call to Arms* again, and then a stirring march-like tune, at first in Strings and Wood-wind softly, but soon afterwards by all the instruments of the Orchestra, as loudly as they can do it.

Out of these tunes the Overture is constructed.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Crushing!



MISS GLADYS MERRIDEW

AN entertainer who is deservedly popular at London Station is Miss Gladys Merridew. Her character studies are very true to life, and she is probably unrivalled in her own particular line. Miss Merridew relates a good story about a dramatist and a dramatic critic. One day, the former rushed up to the latter and exclaimed: "I've had a terrible misfortune! My little three-year-old son got hold of my new play and tore it all to pieces."

"Oh," replied the critic, "how extraordinary that a child so young should be able to read!"

The Prince to Broadcast

ON Tuesday, March 18th, listeners will have the rare experience of hearing the Prince of Wales, for he is to broadcast a speech on the forthcoming Exhibition at Wembley, at the London Station on that date.

It is not generally known that the Prince is an enthusiastic listener himself, and he has had a set in constant use for some time. During the period when he was laid up after his recent accident, he spent a good deal of his enforced confinement to the house listening to the B.B.C. programmes.

An Eventful Career

THERE are probably few wireless artistes who have had such an eventful career as has Mr. Gerald Kaye, the tenor, who broadcasts from Bournemouth. Originally educated for the Church, he gave up this idea and went to America, where he drove a horse-drawn carriage in Chicago. Later, he became a chemist's assistant in San Francisco. Afterwards he was a steward on a fruit boat bound for Australia, where he stayed for a time and made friends.

Firing of this, he obtained a position in an office in Sydney, but finding the work unattractive, he next became an entertainer on a liner. A ship's entertainer has to sign on as a steward, and on one voyage Mr. Kaye did not get on well with the chief steward, who forced him to perform the actual work of a third-class steward for the rest of the voyage—such as scrubbing the decks, etc.

A Rare Feast of Memory



MR. SIDNEY CHARLES

A TENOR who is very popular at Cardiff is Mr. Sidney Charles. Besides being well known in Wales, he has achieved a reputation in America, having travelled eighty thousand miles on a singing tour in the U.S.A., and covered thirty-eight States. In 1918, Mr. Charles won the much-coveted Tenor Solo prize at the National Eisteddfod, in Wales.

While preparing for this competition he was on active service and had to study the songs in the trenches, with no accompaniment except the noise of rifles, Lewis guns, and aeroplane bombs. However, he learnt the test pieces so completely that when he was granted leave to return to Wales for the Eisteddfod, he accomplished the rare feat of singing the songs entirely from memory.

She Was Taking No Risks

MISS EVA MOORE, the famous actress, who has lately been broadcasting, is a keen social worker, and she is fond of telling her experiences in connection with a club for London working girls in which she was interested.

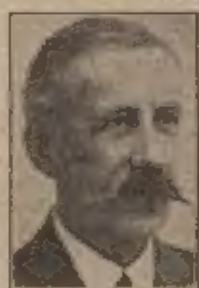
"Most of the girls," she says, "were fairly regular in their attendance at our weekly social evenings, especially one lively little snub-nosed lassie with red hair and a freckled face, who rejoiced in the name of Emyntude. Then, for several weeks running she failed to put in an appearance, and meeting her casually one day, I asked the reason."

"With many blushes she told me that she was now 'walking out' with a young man."

"But why not bring him with you?" I inquired.

"Not me!" replied Emyntude. "You see, I ain't altogether what you'd call good-looking, and I ain't going to give any of the other girls a chance to take him away from me. I've lost two like that already!"

If the Sun Went Out



MR. W. L. STOKES

MR. WALTER R. STOKES, F.R.A.S., who is well known for his interesting talks on astronomy from the London, Manchester, and Birmingham Stations, on one occasion asked his hearers: "What would happen if the sun went out?" and replied that if it did go out, we should be at once involved in unending night and eternal frost and that all life on earth would speedily come to an end. He added that this terrible event will eventually occur—but, as it would probably be ten million years hence, there was no cause for alarm!

Mr. Stokes has had a varied career as a lecturer, and on one occasion he gave a lecture on "The Sun" to six hundred prisoners in Wormwood Scrubs Prison.

Taking the Other's "Part"

A WIRELESS artiste who was one of the very first to broadcast is Mr. David Laing, who often sings at Glasgow. Mr. Laing relates the following amusing story:

A group of men, of which a celebrated comedian was the centre, were discussing actors, their qualities of heart and mind, and what some of them conceived to be their weaknesses.

"No matter what is said," at last remarked a non-professional, "no matter what foibles they may have, actors are always charitable."

"Charitable!" exclaimed the comedian. "You are right. I never saw one yet who wouldn't take the other's part if he got a chance."

Counting the 'Buses

A QUARTETTE party that is always welcomed at Newcastle is that of Miss. Alec Thomson, whose soprano voice is heard to much advantage when broadcast. Miss Thomson is well known in the North of England, and, during the war, with her husband's help, she raised large sums for the Red Cross and other charitable objects and organized many concerts for the soldiers.

Miss Thomson relates a story of an old woman from the North who visited London for the first time. One day she was seen in the middle of a crowded thoroughfare counting the omnibuses as they went by.

A policeman asked her what she was doing.

"Oh, I want a 'bus to Brixton," she replied. "I was told to wait for '50,' but I've only counted twenty-one up to now."

Hard on the Author



MR. R. E. ANDERSON

A FAVOURITE vocalist at Aberdeen is Mr. R. E. Anderson, whose baritone voice seems especially suited for broadcasting. Mr. Anderson told me a funny story the other day concerning a new play that turned out a dismal failure. At the end of the first act, many people left the theatre in disgust. After the second act, as the audience flocked out in greater numbers, a cynic rose in the pit, held up a restraining hand, and shouted: "Women and children first!"

"The Vagabond"

MISS RUBY CARROL, soprano, who has broadcast several times from Aberdeen, is well known in musical circles in the North. She tells me that she once had an embarrassing experience when singing in Edinburgh.

The chairman was rather nervous and on taking up the programme to announce: "Miss Carrol, soprano, will sing 'The Vagabond,'" he called out instead: "We will now have the pleasure of hearing Miss Ruby Carrol, the Vagabond!"

Might Have Been Worse

MME. VERA McCOMB THOMAS, the popular "Auntie Vera" at Cardiff Station, has toured extensively in the United Kingdom and Ireland, and at one time she was accompanist to the late Mr. Albert Chevalier, the famous singer of Cockney songs.

Mme. Thomas is very popular with children, and she has a good fund of anecdotes about the little ones, of which this is one of the best.

A father remonstrated with his little son for being the last boy in a class of twenty-two.

"It might have been worse, dad," replied the young hopeful.

"What do you mean?"

"There might have been more boys in the class."

The Call to Dinner



MISS J. HALL

MISS J. HALL, who sings at Bournemouth, tells me that practically the whole of her life has been devoted to music. "I remember when quite a child," she says, "spending hours trying to compose, and the happiest time of all my studies was when our lessons occupied three hours every morning and three hours every evening. We just lived in a world of music."

Miss Hall relates the following amusing story:

A music mistress was asking her pupils what were their favourite musical instruments. One child said the violin, another the cello and so on. When it came to Tommy's turn he wrinkled up his brows in deep thought.

"Well, Tommy?" asked the teacher.

"Which is your favourite musical instrument?"

"Please, miss," said Tommy, "the gong!"

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

Newcastle Calling!

By Arthur R. Burrows, Director of Programmes.

Mr. Burrows is making a series of visits to the areas served by the several B.B.C. Stations. He has promised to give to "The Radio Times" impressions of his tour.

ON looking carefully at the map of Britain it will be seen that Newcastle, although on the southern boundary of Northumberland, is actually in a more northerly position than the western end of the Scottish border and the great wall of Hadrian. Furthermore, it is on the north side of the Tyne, the most serious physical break between the northern and southern kingdoms.

What have these facts to do with broadcasting?

They give to the Director of the Newcastle Station a peculiar task: that of probing the feelings of a kindly, hard-headed, but—literally—silent people. One must not suggest to the average dweller on the Tyneside that he is of Scottish origin or possesses Scottish characteristics. He will remind you that the *Mauritania*, built at Wallsend, was a faster boat than her sister, the *Lusitania*, of Clydebank—until the *Lusitania* borrowed some Tyneside propellers.

A Thirst for Knowledge.

The Tyne, he will tell you, is an English river, and the dwellers thereon are English, and if they differ from the English of the south in speech or general characteristics, it is not

day there has been a steady growth of interest. At the present moment, wireless shops are as numerous in Newcastle as the millinery establishments, and aerial masts are rising everywhere. The mining areas are showing a very keen interest in this new form of entertainment, and this is certain to increase with the establishment in a short time, on the Dogger Bank, of a midday programme for night shifts.

Quite a number of deep-sea fishers obtain relief from the monotony of their work by listening to 5NO.

Crystal Reception at 300 Miles.

The Newcastle Broadcasting Station, like others in this country, is inclined to afford opportunities for freak reception. Whilst twenty miles is generally regarded as the limit for comfortable listening on a crystal, Middlesbrough, at forty miles, seems to find no trouble in hearing Newcastle in this manner. I actually picked up Newcastle on a crystal on the outskirts of London one evening last month, and, of course, I scout any idea that this was due to re-radiation from a neighbouring valve receiver. But crystal reception at 300 miles is nothing compared with valve reception in Bagdad and Cachar (India)—4,000 miles, mostly overland—and upon which the Newcastle Director has received reports. A nice little trip for the Tyneside electrons!

In Germany, at Berlin and Dresden, 5NO is the most easily received British station. In Cornwall, Somerset, and the Isle of Wight the Newcastle programme is better heard than some from less distant stations.

In the search for a suitable wave-length, 5NO had an adventurous career. Four hundred metres was the original allotment. Then in the "General Post," arranged to give ample margin between the ever-increasing number of stations, the wave-length was dropped to 370 metres. All sorts of unexpected trouble arose, so a move was made to 435 metres, and then Cullercoats—the coastal telegraph station near the famous "Standard Mile" over which Tyne-built ships try their pace—broke in on listeners on the north-east coast line. The result has been a return to the original wave-length and a fair measure of happiness for the majority.

If Necessary—the Poleax!

I would not like it to be assumed that the reception of 5NO offers no difficulties in the north of England. Middlesbrough, which until recently has been getting good reception, except upon the tramway routes, is now complaining of local oscillation.

Here is a chance for some missionary work by the Middlesbrough Wireless Society along the lines of (a) propaganda, (b) persuasion, (c) if necessary—the poleax!

Newcastle's one handicap has been the smallness of her studio. At the time the station was constructed, the available sites for a studio could be counted on the fingers of one hand. They were further reduced in number, as also at Cardiff, for the reason that adjacent tenants

to whom broadcasting was then an unknown quantity, feared disturbances from the musical performances. Shortly, Newcastle, like Cardiff, will be in possession of a much larger studio, capable of accommodating well-known bands without placing restrictions on their repertoire. The conductor of St. Hilda Colliery Band, for instance, will no longer have to keep a watchful eye on the distracted engineer at the control board.

Unconscious Humour.

5NO may be situated amongst a silent people (I hope they will take the hint and bombard the Station Director, Mr. Odhams, with opinions and suggestions), but humour is not lacking. From the day that the first violin solo was played—to an unbroken bowl by a much-offended terrier—until now, there has been a sequence of incidents rich in the elements of humour.

Amongst the performers at 5NO on one occasion were three bees, whose humming on the gauze of the microphone was described in a telegram from the Shetland Islands as like the drone of an aeroplane (pitch B natural, of course). The most recent story—from Whitley Bay, I believe—tells of a small child found throwing cough lozenges into the loud speaker—for Uncle —'s sore throat!

Newcastle was the first station in Britain to institute a Fairy League for its children and special transmissions for scholars and farmers. Under the direction of Mr. Odhams, and free from its recent studio restrictions, 5NO may safely be expected to maintain its reputation as a pioneer in the broadcasting service.

"WIRELESS."

Dedicated to the Inventors of the Thermionic Valve.

I SEE a harp above the house-tops lifted,
Yet hear no music though the breeze be fair;
And lo! they tell me that the strings are gifted
To catch the surging of another air.

I see a lamp with filament a gleaming,
Yet triple-gated, not the lamp I know;
And lo! they tell me that, in mystic streaming,
From filament to plate electrons go.

They tell me that the harp, the ether robbing,
Surges with waves that roll into the grid;
That in the gap electrons feel the throbbing,
And pause, or pass, or pour as they are bid.

Yet at the magic doorway bending, hearing,
I catch no patter of their flight or fall,
But hear the onset of the distance, nearing,
Whose music sounds to me, whose voices call.

I SEE A WORLD where words and thoughts are
springing,
Transmuted, yet the same, from land to land;
Where lamps are shining and where harps are
singing,
And thro' replies to throb as hand to hand.

FRANK H. HATWARD.

AMATEURS AND LONG DISTANCE RESULTS.

MANY wireless amateurs are anxious to attempt to communicate with Dr. Macmillan's American Arctic Exploration party, which is locked in the ice about 700 miles from the North Pole. It will be remembered that not long ago, Dr. Macmillan picked up wireless messages from this country; but the trouble with the amateur is that, under existing regulations, amateurs who possess transmitting sets are not allowed to work them for more than fifteen minutes—hardly long enough to do any effective work at such a distance away as the Arctic regions.



NEWCASTLE STUDIO.

because they have Scottish blood, but rather that they are Northumbrians.

Nevertheless, the Northumbrians and Scots have certain common characteristics. A friendship formed is a lifelong friendship. They find pleasure in the music of the pipes. They thirst for knowledge. They are quick to appreciate, but slower to express appreciation. An article of unquestioned skill may perform, say, at Bournemouth or Birmingham. The mail at these stations next morning will be rich in praise or favourable comment. The same article will go north to Newcastle—and there will be a posted silence, though the performance may be a gaudy topic of conversation next day.

So it comes about that the Newcastle Station, which has gathered around it what is believed to be the largest number of listeners in relation to actual population, has the greatest difficulty in gauging the tastes of its unseen audience. But, if figures are reliable, there is no need for anxiety.

5NO commenced broadcasting on December 23rd, 1922, with a motor gory in a stable yard for a studio. In this way a promise to transmit "before Christmas" was fulfilled. From that

A GREAT NEW SERIAL WORK

The Psychology of Crime.

Many great minds have made a study of human psychology; indeed, it fascinates every thinking person, forcing itself upon us and whether we would or not it compels interest and attention. Our minds are filled with wonder and amazement as we read almost unbelievable reports of subtle plots and murders, of moving stories of human passions and romance, of bewildering mysteries and strange happenings. A wondering world reads these things with a gripping curiosity and a question always at the back of its mind—What made this person do such and such a thing, what kind of mind could weave such ingenious plots, could devise such daring laid plans, could invent such devilish ingenuity in carrying them out? Is human passion so strong that it will risk everything to gain an end? Can the Criminal help himself; is he the creature of unknown forces that compel him to act as he does or is it a thing of deliberate responsible intention? Whether it is one thing or the other we cannot help betraying a profound interest and wonder in the amazing deeds of which human nature is capable.

As we read a great work of fiction it is the play of mind upon mind, the study of a personality, the development of plot or incident, the revelation of a soul, that holds us. So it is in the annals of Crime. No matter how strange and terrible the story, it carries some appeal to every human being—we feel we want to analyse, to understand something of the working of abnormal minds. In studying such things we are studying human nature as it is—we study ourselves.

The GREAT STORIES OF REAL LIFE

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Edited by MAX PEMBERTON

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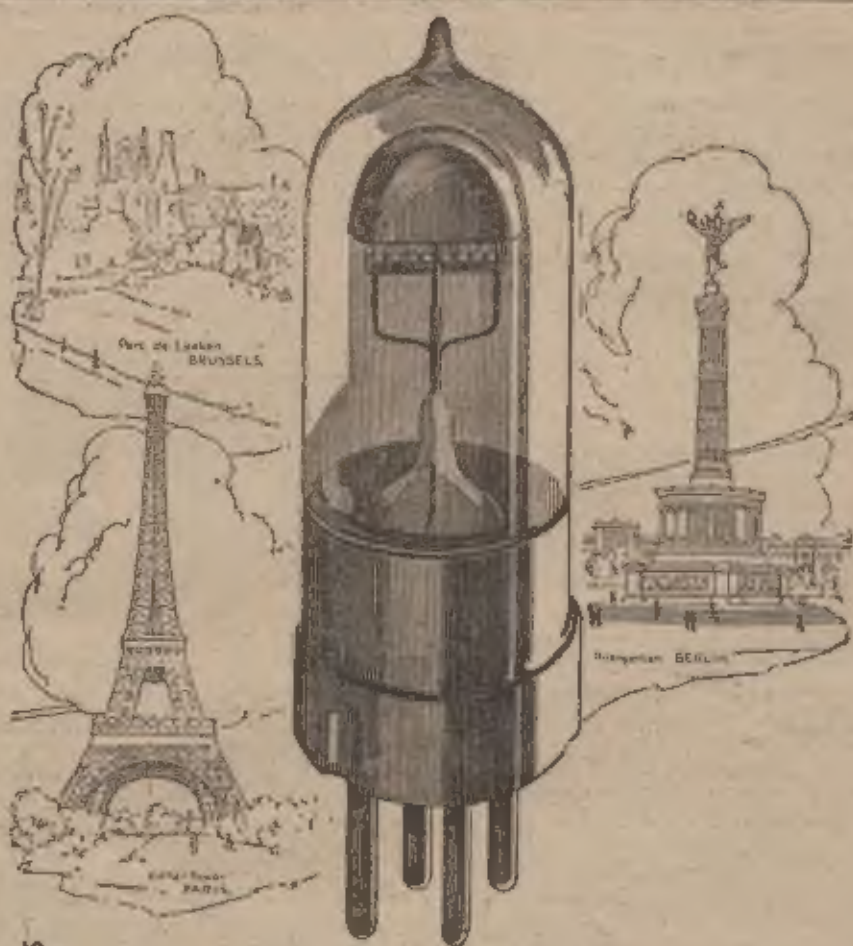


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WIRELESS PROGRAMME—SUNDAY, March 18th.

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

LONDON.

10.00—Time Signal from Big Ben.	
10.05— ORGAN RECITAL.	
Organized from the Concert Hall, National Institute for the Blind.	
At the Organ, REGINALD GOSS CUSTARD.	
Symphony No. 5, 1st Movement	Walter Dobson (Soprano)
"When My Song"	"A. Z."
"The Fugue in G"	"A. Z."
"Tantum Ergo"	"A. Z."
Temple of Music	"A. Z."
10.15— THE STATION ORCHESTRA.	
Under the Direction of JOSEPH LEWIS.	
Overture to "The Merchant of Venice"	"A. Z."
Adagio and Allegro	"A. Z."
10.30— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.35—Close down.	
Announcer: Percy Edgar.	
BOURNEMOUTH.	
ORGAN RECITAL.	
Organized from the Arcade, Bournemouth.	
Organist, ARTHUR MARSHALL, A.F.A.C.	
10.00— THE ORGAN.	
Overture to "St. Cecilia's Day"	"A. Z."
Grand Solenne March	"A. Z."
10.15— JOANNA WEBSTER (Continued).	
"Dream Valley"	"A. Z."
"Blow, Blow, Thou Winter Wind"	"A. Z."
10.30— THE ORGAN.	
Psalm and Tune in A Minor	"A. Z."
Military March in D Major	"A. Z."
10.45— REG ATTHINGS (Continued).	
"For You Alone"	"A. Z."
"The Knights"	"A. Z."
11.00— THE ORGAN.	
Variations of a Theme by Handel	"A. Z."
Triumphal March, "Marched Forward"	"A. Z."
11.15— H. THOMAS (Continued).	
"H. Thomas: Three Dreams in Sol"	"A. Z."
11.30— THE ORGAN.	
Quintet in G	"A. Z."
"Meditation"	"A. Z."
11.45— THE ORGAN.	
"The Silver Ring"	"A. Z."
12.00— THE ORGAN.	
Saravali	"A. Z."
12.15— THE ORGAN.	
12.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
8.30— AFOLIAN QUARTETTE.	
AGATHA SEMOUR BURTON	Violin
MAUD M. VENTIS	Viola
ALFRED BURTON	Cello
FRANK J. SANDFORD	Contra Bass
HENRY H. BANCROFT	Pianoforte
12.45— ST. ALBAN'S CHURCH CHOIR.	
Conductor, A. E. COTTAM, Mus. Dev. F.R.C.O.	
Hymn, "Jesus is God" (A. and M. 110).	
6.45— THE REV. W. B. THOMPSON, St. Alban's Church.	
Religious Address.	
8.50— CHOIR.	
Hymn, "O Jesus, Thou the Beauty Art" (A. and M. 178, Pl. 2).	
Antiphon, "Lord, be Thy Tender Mercies' Sake"	
9.2— AFOLIAN QUARTETTE.	
"A Spring Day"	"A. Z."
"Chanson Indoue"	"A. Z."
9.15— AFOLIAN QUARTETTE.	
Allegro and Moderato, Op. 175	"A. Z."
9.25— AFOLIAN QUARTETTE.	
AGATHA SEMOUR BURTON, Violin.	
MAUD M. VENTIS, Viola.	
ALFRED BURTON, Cello.	
FRANK J. SANDFORD, Contra Bass.	
HENRY H. BANCROFT, Pianoforte.	
9.35— AFOLIAN QUARTETTE.	
"Danceable Suite"	"A. Z."
"Hammock Moonlight"	"A. Z."
10.00— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.15— MAJOR FRANKLYN BOW. "Ballad Song with Sir Edwin Arnold's Lyrics."	
10.45—Close down.	
Announcer: Stanley How.	
OARDIFF.	
8.30—4.50—Evening, relayed from GLANDAU CATHEDRAL.	
5.0—5.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
8.10— ST. MARK'S CHURCH CHOIR, Oariff.	
Hymn, "Lead, Kindly Light" (Tune, Purbeck).	
Antiphon, "Lead, Kindly Light" (Tune, Purbeck).	
THE REV. J. C. JONES, D.D., St. Mark's Church, Oariff.	
Religious Address.	
Hymn, "Lead, Kindly Light" (Tune, Purbeck).	
THE STATION SYMPHONY ORCHESTRA.	
Conductor, OLIVER RAYMOND.	
10.30— MR. EVERMAN is a Grand Commentary on the News.	
I. A Comedy Overture	"A. Z."
II. Songs, "The Angels are Singing"	"A. Z."
"The Lamb"	"A. Z."
"Spring"	"A. Z."
III. Suite, "English Impressions"	"A. Z."
IV. Songs, "The Glee of Heaven"	"A. Z."
"I Heard a Piper Piping"	"A. Z."
"The Fairy Dance"	"A. Z."
V. Suite, "Land of Israel"	"A. Z."
VI. "Tapestry Suite"	"A. Z."
VII. "Aria, Adagio"	"A. Z."

BIRMINGHAM.

2.3—5.8— THE BAND OF THE 5TH AND 6TH ROYAL WARWICK REGIMENT.	
Under the Direction of H. BRADLEY.	
By permission of Lieut.-Col. W. C. L. Gell, D.S.O., M.C., and Lieut.-Col. J. L. Mehet, M.C.	
Præambular March, "The Silver Trumpets"	"A. Z."
Overture, "Camp"	"A. Z."
"At Hall, Two Dances, Post and Hoy" (T. Paine)	"A. Z."
Band.	
Ballad Song, "William Tell"	"A. Z."
Solo, "The Ball of Cordoba"	"A. Z."
ALFRED COUCHMAN (Solo Pianoforte).	
Value in E Minor	"A. Z."
Air de Ballet, Op. 25	"A. Z."
Regatta	"A. Z."
The Angels from "Eden's Pinnacles"	"A. Z."
Sublimation, "Romeo and Juliet"	"A. Z."
"The Sailor's Grave"	"A. Z."
Marches de Ballet, "Thalitha Kum"	"A. Z."
Alto Contraltos.	
"Katharine's Song No. 14"	"A. Z."
"The House"	"A. Z."
"Cable Caprice," Op. 100	"A. Z."
Soloists.	
1.0—5.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
Announcer: H. Cyril Pearson.	

8.30— STATION SYMPHONY CHORUS.	
Hymn, "Christus, Domine Deus" (A. and M. 91).	
Duet and Chorus, "I Waited for the Lord" (Hymn of Faith).	
THE REV. H. V. WILLIAMS, of Earl Shilton, Leicester.	
Religious Address.	
SOLO, "Deeper and Deeper Still"	"A. Z."
ANTHONY, "With My Angels" (T. Paine)	"A. Z."
THE STATION ORCHESTRA.	
Under the Direction of JOSEPH LEWIS.	
Overture to "The Merchant of Venice"	"A. Z."
Adagio and Allegro	"A. Z."
10.30— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.35—Close down.	
Announcer: Percy Edgar.	

BOURNEMOUTH.

ORGAN RECITAL.	
Organized from the Arcade, Bournemouth.	
Organist, ARTHUR MARSHALL, A.F.A.C.	
10.00— THE ORGAN.	
Overture to "St. Cecilia's Day"	"A. Z."
Grand Solenne March	"A. Z."
10.15— JOANNA WEBSTER (Continued).	
"Dream Valley"	"A. Z."
"Blow, Blow, Thou Winter Wind"	"A. Z."
10.30— THE ORGAN.	
Psalm and Tune in A Minor	"A. Z."
Military March in D Major	"A. Z."
10.45— REG ATTHINGS (Continued).	
"For You Alone"	"A. Z."
"The Knights"	"A. Z."
11.00— THE ORGAN.	
Variations of a Theme by Handel	"A. Z."
Triumphal March, "Marched Forward"	"A. Z."
11.15— H. THOMAS (Continued).	
"H. Thomas: Three Dreams in Sol"	"A. Z."
11.30— THE ORGAN.	
Quintet in G	"A. Z."
"Meditation"	"A. Z."
11.45— THE ORGAN.	
"The Silver Ring"	"A. Z."
12.00— THE ORGAN.	
Saravali	"A. Z."
12.15— THE ORGAN.	
12.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
8.30— AFOLIAN QUARTETTE.	
AGATHA SEMOUR BURTON	Violin
MAUD M. VENTIS	Viola
ALFRED BURTON	Cello
FRANK J. SANDFORD	Contra Bass
HENRY H. BANCROFT	Pianoforte
12.45— ST. ALBAN'S CHURCH CHOIR.	
Conductor, A. E. COTTAM, Mus. Dev. F.R.C.O.	
Hymn, "Jesus is God" (A. and M. 110).	
6.45— THE REV. W. B. THOMPSON, St. Alban's Church.	
Religious Address.	
8.50— CHOIR.	
Hymn, "O Jesus, Thou the Beauty Art" (A. and M. 178, Pl. 2).	
Antiphon, "Lord, be Thy Tender Mercies' Sake"	
9.2— AFOLIAN QUARTETTE.	
"A Spring Day"	"A. Z."
"Chanson Indoue"	"A. Z."
9.15— AFOLIAN QUARTETTE.	
Allegro and Moderato, Op. 175	"A. Z."
9.25— AFOLIAN QUARTETTE.	
AGATHA SEMOUR BURTON, Violin.	
MAUD M. VENTIS, Viola.	
ALFRED BURTON, Cello.	
FRANK J. SANDFORD, Contra Bass.	
HENRY H. BANCROFT, Pianoforte.	
9.35— AFOLIAN QUARTETTE.	
"Danceable Suite"	"A. Z."
"Hammock Moonlight"	"A. Z."
10.00— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.15— MAJOR FRANKLYN BOW. "Ballad Song with Sir Edwin Arnold's Lyrics."	
10.45—Close down.	
Announcer: Stanley How.	

OARDIFF.

8.30—4.50—Evening, relayed from GLANDAU CATHEDRAL.	
5.0—5.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
8.10— ST. MARK'S CHURCH CHOIR, Oariff.	
Hymn, "Lead, Kindly Light" (Tune, Purbeck).	
Antiphon, "Lead, Kindly Light" (Tune, Purbeck).	
THE REV. J. C. JONES, D.D., St. Mark's Church, Oariff.	
Religious Address.	
Hymn, "Lead, Kindly Light" (Tune, Purbeck).	
THE STATION SYMPHONY ORCHESTRA.	
Conductor, OLIVER RAYMOND.	
10.30— MR. EVERMAN is a Grand Commentary on the News.	
I. A Comedy Overture	"A. Z."
II. Songs, "The Angels are Singing"	"A. Z."
"The Lamb"	"A. Z."
"Spring"	"A. Z."
III. Suite, "English Impressions"	"A. Z."
IV. Songs, "The Glee of Heaven"	"A. Z."
"I Heard a Piper Piping"	"A. Z."
"The Fairy Dance"	"A. Z."
V. Suite, "Land of Israel"	"A. Z."
VI. "Tapestry Suite"	"A. Z."
VII. "Aria, Adagio"	"A. Z."

VIII. Overture, "The Taming of the Shrew" (Percy Pitt)	
National Anthem.	
NEWS BULLETIN.	
10.20—Close down.	
Announcer: A. Corbett South.	

MANCHESTER.

2.0— Orchestral and Operatic Concert.	
by the	
"27" AUGMENTED ORCHESTRA.	
Conducted by DAN GODFREY, JUNR.	
Notes by JOHN BARTLE.	
Solo, "The Good Humoured Ladies" (Scottish Traditional)	
FEARLESS MIRANDA (Soprano) of the B.N.O.C.	
Closing Song from "The Book of the Gods" (Fugate)	
ROBERT CHICHELL (Baritone).	
"The Veteran's Song" (Fugate)	
The Prologue, "Fugate"	
EDITH ANDREY (Solo Pianoforte).	
First Movement from Piano Concerto.	
Robert Chancell.	
Songs: Selected.	
Orchestra.	
Symphony No. 2 in D.	
5.0—5.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
8.30— SIDNEY G. HONEY: Talk to Young People.	
8.30— MISS J. J. SHILLER (Director of North Central Area Industrial Christian Fellowship). Religious Address.	
Hymn, "Emmanuel Factor"	
8.50— MISS J. J. SHILLER.	
Rhapsody No. 12	
8.50— PAT RYAN (Solo Clarinet).	
"Pianissimo Suite"	
9.00— MIRIAM ABENSTEIN (Solo Violin).	
Songs: Selected.	
9.10— MISS J. J. SHILLER.	
Grand Polonaise in A Flat	
9.15— MISS J. J. SHILLER.	
"The Submerged Cathedral"	
9.20— MISS J. J. SHILLER.	
Songs: Selected.	
9.30— MISS J. J. SHILLER.	
Grand Polonaise in A Flat	
9.40— MISS J. J. SHILLER.	
"The Submerged Cathedral"	
9.45— MISS J. J. SHILLER.	
Songs: Selected.	
10.00— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.15— PAT RYAN.	
Two Concertos.	
10.30—Close down.	
Announcer: Victor Smythe.	

NEWCASTLE.

2.0— THE WIRELESS HIDDY ORCHESTRA.	
Conductor, WILLIAM A. CROSS.	
Overture, "Merrill"	
2.10— MAUD GREENER (Soprano).	
"O Love! From Thy Power"	
"The Sands of Dee"	
2.20— GROVER HARGIS (Tenor).	
"Beyond the Night"	
"My Heart's a Soft Humour"	
2.30— ORCHESTRA.	
"Meditation Religious"	
"Sanctuary of the Heart"	
2.40— JOHN VAN ZYL (Bass).	
"Chantry, Awake"	
"Myself When Young"	
"Deep Not, Young Lover"	
2.50— ORCHESTRA.	
"Meditation"	
"Angels of Moon"	
3.0— MAUD GREENER.	
"When a Gallant Youth"	
3.10— ORCHESTRA.	
Selection, "Romeo and Juliet"	
3.20— JOHN VAN ZYL.	
"The Vulcan's Song"	
"Part of Many Ships"	
3.30— ORCHESTRA.	
"I Dream That I Hear You Singing"	
"Lullaby"	
3.40— ORCHESTRA.	
Serenade, "Midnight Love Lullaby"	
3.50—Close down.	
4.0—5.30— CHILDREN'S CORNER, S.B. from Bournemouth.	
6.30— RELIGIOUS SERVICE.	
Relayed from	
BRIMMICK CHAPEL.	
7.40—9.4— Evening.	
9.5— HERMANN MCGLOTH QUARTETTE.	
"Roller March"	
Quartette, "The Young Man"	
9.55— ETHEL M. STANLEY (Soprano).	
"The Shepherd of the Flock"	
10.00— HERMANN MCGLOTH (Solo Violin).	
"Caprice Vienne"	
10.05— QUARTETTE.	
"In Movement Quartette in A"	
10.10— HERMANN MCGLOTH.	
"The Shepherd of the Flock"	
10.15— JAMES GRIFFITHS (Solo Violin).	
"Tartarus"	
10.20— QUARTETTE.	
"Nightingale Melody"	
"Piano Quartette in C Minor"	
10.25— HERMANN MCGLOTH.	
"The Shepherd of the Flock"	
10.30— NEWS, S.B. from London.	
Local News and Weather Forecast.	
10.35—Close down.	
Announcer: F. L. O'Brien.	

A number against a musical item indicates the source of the publisher. A key list of publishers will be found on page 484.



THE MARCONIPHONE

Important Announcement

In consequence of the enormous demand for Marconiphone Broadcasting Receivers, necessitating the speeding-up of manufacture and distribution, the Marconi Company have decided to place this department of their business in the hands of a separate Company, called The Marconiphone Company, Limited, with head offices in London.

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MANCHESTER DISTRICT	•	•	10 Cumberland Street, Deansgate, Manchester
NORTHERN DISTRICT	•	•	101 St. Vincent Street, Glasgow

WIRELESS PROGRAMME—MONDAY, March 17th.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2.30 **WIRELESS** Trio and Violet and Amy Coburn, Vocal Solo in Duets.

3.0 **WOMEN'S HOUR** "Manufacture in Holland," by C. Komanow Jones. The Wireless Field.

5.10 **CHILDREN'S STORIES** Sister Beatrice, "The Boy Who Wanted a Terence," by L. W. Lewis. Auntie Mary's Stories of France, "Treasure Island," Chap. 3, Part 1, by Robert Louis Stevenson.

7.0 **TIME SIGNAL FROM R.F.S.** 7.00 **LOCAL NEWS AND WEATHER FORECAST.**

7.30 **"Irish Night."** THE WIRELESS CHORUS. Part 1, "The Boys of Tipperary" as sung by James McAfferty (Baritone).

8.0 **C. A. LEWIS** A Short Story, "The Boy Who Wanted a Terence," by L. W. Lewis. Auntie Mary's Stories of France, "Treasure Island," Chap. 3, Part 1, by Robert Louis Stevenson.

8.15 **THE GIBBS** The Gibbs are a family of four, and live in a small house in the city.

8.30 **Professor A. J. IRELAND** on "St. Patrick's Day."

8.45 **Fantasia on Irish Melodies**, "The Shamrock" M. J. McAfferty.

9.0 **"I Wish to be Fair"** as sung by Stanford.

9.15 **WILLIAM BRAGG, KBE, FRSE, DSc**, on "The Atom of which Things are Made," S.B. to London.

9.30 **GENERAL NEWS REPORT**, S.B. to London. Local News and Weather Forecast.

9.45 **NEWS**, S.B. from London.

10.0 **BUCCY O'NEILL** will tell more Irish Stories and sing "The Shamrock."

10.15 **Overture to an Irish Comedy** as sung by Annell.

10.30 **Announcer: R. F. Palmer**

10.45 **THE CORK CITY PRIZE PIPE BAND**, Vocalists: WILLIAM LEWIS (Tenor), MORGAN MORGAN (Baritone), REYNOLD HADDE GINN and CYRIL ESTCOURT. THE STATION ORCHESTRA.

11.0 **THE PRIZE** 11.15 **March**, "The Boys of Tipperary" as sung by H. G. Morris.

11.30 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

11.45 **Cyril Estcourt** in an Irish Poem.

12.0 **Valentino will sing** "The Londonderry Air" Traditional (Solo).

12.15 **Maude Gunn will recite** "The Londonderry Air" as sung by H. G. Morris.

12.30 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

12.45 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

1.0 **WILLIAM BRAGG, S.B. from London.**

1.15 **NEWS**, S.B. from London.

1.30 **THE SHAMROCK** as sung by H. G. Morris.

1.45 **NEWS**, S.B. from London.

2.0 **LOCAL NEWS AND WEATHER FORECAST.**

2.15 **NEWS**, S.B. from London.

2.30 **GENERAL NEWS REPORT**, S.B. to London. Local News and Weather Forecast.

2.45 **NEWS**, S.B. from London.

3.0 **BUCCY O'NEILL** will tell more Irish Stories and sing "The Shamrock."

3.15 **Overture to an Irish Comedy** as sung by Annell.

3.30 **Announcer: Stanley How**

3.45 **THE CORK CITY PRIZE PIPE BAND**, Vocalists: WILLIAM LEWIS (Tenor), MORGAN MORGAN (Baritone), REYNOLD HADDE GINN and CYRIL ESTCOURT. THE STATION ORCHESTRA.

4.0 **THE PRIZE** 4.15 **March**, "The Boys of Tipperary" as sung by H. G. Morris.

4.30 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

4.45 **Cyril Estcourt** in an Irish Poem.

5.0 **Valentino will sing** "The Londonderry Air" Traditional (Solo).

5.15 **Maude Gunn will recite** "The Londonderry Air" as sung by H. G. Morris.

5.30 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

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7.30 **Willam Lewis will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

1.0 **Morgan Morgan will sing** "The Harp that Once" as sung by Moore (Traditional), "The Meeting of the Waters" as sung by Moore (Traditional).

1.15 **NEWS**, S.B. from London.

1.30 **THE SHAMROCK** as sung by H. G. Morris.

1.45 **NEWS**, S.B. from London.

2.0 **LOCAL NEWS AND WEATHER FORECAST.**

2.15 **NEWS**, S.B. from London.

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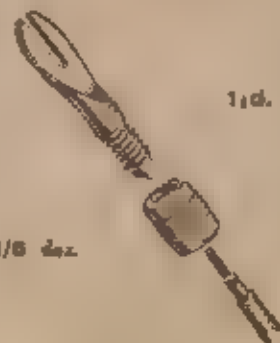


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WIRELESS PROGRAMME—TUESDAY, March 18th.

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

10.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
10.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
11.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
11.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
12.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
12.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
1.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
1.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
2.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
2.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
3.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
3.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
4.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
4.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
5.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
5.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
6.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
6.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
7.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
7.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
8.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
8.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
9.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
9.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)

Concert Party Programme.

BOURNEMOUTH.

Concert Party Programme.

CARDIFF.

10.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
10.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
11.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
11.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
12.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
12.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
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4.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. (Closed from the Savoy Hotel, London.)
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MANCHESTER.

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A number against a material item signifies the name of its publisher. A key list of publisher's names is found on page 444.

EVENTS OF THE WEEK.

SUNDAY, MARCH 16th.
CARDIFF, 1.30. Service relayed from Llandaff Cathedral.
CARDIFF, 8.30. British Composers' Night.
MANCHESTER, 3.0. Symphony Concert.
NEWCASTLE, 6.30. Service relayed from Brunswick Chapel.
ABERDEEN, 8.30. Service relayed from St. Andrew's Cathedral.
MONDAY, MARCH 17th.
ALL STATIONS. St. Patrick's Day Programme.
TUESDAY, MARCH 18th.
LONDON, 7.15. Band of H.M. Royal Air Force.
LONDON, 8.0. H.R.H. The Prince of Wales. *S.B. to all Stations.*
BIRMINGHAM, 7.30. The Greys Concert Party.
CARDIFF, 7.30. "Much Ado About Nothing" (Shakespeare).
GLASGOW, 7.42. Competition Night.
ABERDEEN, 7.15. Scandinavian Night.

WEDNESDAY, MARCH 19th.
BIRMINGHAM, 7.30. Classical Programme.
CARDIFF, 7.30. The Magic Carpet II, Cret. *S.B. to London.*
NEWCASTLE, 7.35. Modern French Composers' Night.
GLASGOW, 7.30. Classical Night.
THURSDAY, MARCH 20th.
LONDON, 8.15. An Hour with Henry Purcell and his Contemporaries (1658-1695). Arranged by Philip Wilson.
BOURNEMOUTH, 8.0. Chamber Music Night.
ABERDEEN, 7.40. Operatic Night.
FRIDAY, MARCH 21st.
LONDON, 8.0. 3rd Symphony Concert relayed from the Central Hall, Westminster. *S.B. to all Stations.* The London Symphony Orchestra, conducted by Eugene Goossens.
SATURDAY, MARCH 22nd.
BIRMINGHAM, 7.15. "The Chinese Puzzle," a Four-Act Play, by Leon M. Lion and Marion Hew.

You don't need an accumulator—



BY USING WECONALVES OR
WECONOMY SETS YOU CAN
DISPENSE WITH ACCUMULATORS
AND
USE DRY BATTERIES

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Weconomy Detector Set No. 44.081
with two valves and coil sockets

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model of medium size with non-
metallic diaphragm and coated
non metallic horn

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SUITABLE FOR RECEPTION OF
ALL BBC STATIONS WITHIN A
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POWERFUL TO FILL A LARGE
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The amplifier operates off dry batteries and thus accumulators, with their attendant trouble and expense, can be dispensed with.

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WIRELESS PROGRAMME—WEDNESDAY, MARCH 19th.

The letters **U.S.** printed in italics in these programmes signify a Simultaneous Broadcast from the Italian main-band.

LONDON.

BOURNEMOUTH.

CHAPPELL
WEBER
ROADWOOD

pianos are in use at the various stations of the B.B.C.

NEWCASTLE.

A number against a structural item indicates the page of its publisher. A key list of publishers will be found on page 4.

ARE YOU LOSING YOUR HAIR?

Amazing Discovery of Hair Growing Secret.

PROVED BY NEARLY 1,000 DOCTORS

32pp. ILLUSTRATED BOOK FREE

If you are afraid of going bald, if your hair causes you the slightest anxiety, if it is dry and brittle, full of scurf or dandruff, if it is falling out, even if you are bald, send a card at once for a free copy of an intensely interesting 32-page Illustrated Book about the startling hair-growing discovery that has caused such a sensation in medical circles.

So amazing has been the success of this new hair food, Humagsolan, that a special complementary edition of its explanatory treatise has been prepared, and you should apply at once for it. It gives in clear, easy to understand language full details of the discovery that has revolutionised hair treatment. And it tells how Humagsolan has conquered hair troubles that have hitherto denied every form of treatment.

For years Scientists have known that the origin of nearly all hair troubles is malnutrition of the hair roots. Dr. David Walsh, M.D., Edin., points out—"... like all other tissues of the body hair derives its nourishment from the blood."

You, probably, and most of the general public do not know this, but the Medical Profession knows it, and that is why

NEARLY A THOUSAND DOCTORS

have endorsed Humagsolan, a wonderful new Hair Food that is made up in tablet form. It builds up from within the roots of the hair and positively makes hair grow. From the moment the treatment is commenced Humagsolan stops the hair from falling out and it begins to grow stronger and thicker—bald patches disappear and natural vigorous growth is resumed. Humagsolan has been known to effect this wonderful change in the short space of a fortnight. Success can practically be guaranteed with one month's course of treatment. Many wise people who rejoice in good heads of hair take Humagsolan regularly to preserve its health. It will improve even the most beautiful hair.

If you have the slightest anxiety about your hair, if you are faced every morning with Nature's warning, do not delay! Send a letter or card for a special free copy of the intensely interesting 32-page illustrated book which embodies the whole of this interesting subject, together with sketches showing how hair grows, the position of the hair roots and how they function, etc. It also includes chapters on Hygiene of the hair, your brush and comb, Scurf and dryness, Greasy Hair, Splitting Hair, Baldness, Nervous and Constitutional Troubles, Loss of Colour, Greyness, Alopecia, What the Doctors say, etc.

DO NOT DELAY WRITE TO-DAY.

Do not hesitate to apply for a copy. It is sent to you post free and implies no obligation on your part whatever.

If you care to state in confidence any particular concerning the nature of your hair trouble, a personal letter of advice will be sent free of all obligation on your part.

Applications for this valuable Book should be addressed to:—

H. MAGSOLAN, Ltd., 90A, Faraday House, 10, Chancery Cross Road, London, W.C.2.

Friday's Symphony Concert.

A Guide to the Music. By Percy A. Scholes.

RUSSIAN CONCERT, 21st MARCH
INTRODUCTION AND MARCH, FROM "THE GOLDEN COCKEREL," RIMSKY-KORSAKOV.

The Golden Cockerel, a lively and humorous opera, was heard in London during the famous Bercowski season of 1911.

(a) The INTRODUCTION is a short piece of very piquant orchestration. Cuckoo-pie and Horn play important parts.

(b) The MARCH is that of a royal wedding. The description in the score (freely translated) is as follows:

"Trumpets are heard, the King's bodyguard, with their self-important, boastful airs, then the Queen's suite in gorgeous quaint and many-coloured, as though they had just stepped out of an Eastern fairy tale."

Some of the company have one eye in the middle of the forehead, others have horns, others heads like dogs. There are also giant dwarfs, negroes and veiled slaves bearing treasure-caskets and golden vessels. Last of all, in a gilded chariot, appear the King and Queen. The populace bursts into excitement and shouts for joy."

AIR AND VARIATIONS. TCHAIKOVSKY

This Air and Variations consists the last Movement of Tchaikovsky's Third Suite in G. There are twelve Variations. The Air (not quick but steadily moving) is first heard, in Strings alone.

VARIATION I. (Same speed as Air). Here the Strings play the Air in octaves pizzicato (i.e. plucking instead of bowing), whilst the Woodwinds weave above it two other tunes in duet—making a sort of trio in all.

VARIATION II. (Much quicker). The Violins, at first very softly, play an embellished rapid version of the Air, whilst the Woodwind instruments and Horns interject their own parts.

VARIATION III. (Same speed as Air). This is a melody for Woodwind—three Flutes, two Clarinets and two Bassoons. The Air is divided into three sections, taken first by one of the Flutes, then by one of the Clarinets and then by one of the Flutes again. Nearly all the way through another Flute is running about in triplets.

VARIATION IV. (Same speed as Air). Here we go into a Minor Key. At first the Air is taken by Cor Anglais, Clarinet and Cello, in a sort of duet. After a few bars the Cello takes it over. Then Violins have it. And so on.

VARIATION V. (Quick and resolute). Here we have a three-in-a-bar and enter upon a new phase.

VARIATION VI. (Quick and lively). This is a melody for Woodwind—three Flutes, two Clarinets and two Bassoons.

VARIATION VII. (Moderate). This is a Hymn Tune, for Woodwind alone. We pass without a break to—

VARIATION VIII. (Slow and Broad). Tremolo Strings, very soft, and against them a shortened and altered version of the Air, played by Cor Anglais, in the style of a Russian folk song.

VARIATION IX. (Quick and Very Lively). The Air is turned into a Russian Dance. It enters first in the Violins, with Horns accompanying, and a touch of the Triangle on the first beat of every bar. Later the Full Orchestra is employed. At the end a Solo Violin has an elaborate flourish, which leads into—

VARIATION X. (Lively and Quick, and a little "Rubato"). The Solo Violin having ended its little solitary excursion, settles down softly to sing a version of the Air, with a pizzicato accompaniment by its fellow Strings and (by and by), various little interjections by various Woodwind instruments, including the shrill Piccolo. After a time, the Solo Violin runs rapidly up into the clouds, trills there like a lark, and disappears. Oboe, Clarinet and Bassoon

keep things going for a time, and then the Solo Violin descends to earth, begins to sing the Air again.

At the end it loses its head once more, trills on a low note, runs up and down lull, and leads to—

VARIATION XI. (At a Moderate Speed). Here Double Bass and Bassoon settle down as if for life, on a low bass note, and never budges from it until the end of the Variation. Meanwhile, Flutes and Flutes carry on with the Air. This ended, we pass without a break into—

VARIATION XII. Finale. Polacca. (Moderate rate of speed.) This is a very long Variation—quite a piece in itself. At the opening the Bassoon and Double Basses merely transfer to another note and stick on to it, the Kettledrums helping them. All this, however, is merely introductory, and after a time the whole bursts into a *Tempo di Polacca, molto brillante*—a wild Polish dance, or "Polonaise," made out of the original Air. By and by, a portion of the Introduction is repeated, but the brass out *Polacca*, and the piece ends in a violent *Finissimo*.

PIANO CONCERTO, No. 1. PROKOFIEV.

There is no division into separate "Movements," that is, no stopping and re-starting, all goes through as one unbroken piece.

No. 1. INTRODUCTION (Quick and Spry). This passage is used again in the middle of the Concerto, and still again at the end of it, so unifying the general impression of the work in the mind of the listener.

(2) After the Introduction comes a *lively passage for Piano*, which works itself from low down the Keyboard to high up it, and leads into the Chief Theme of the Concerto, a jerky tune, played softly by Piano alone, and then repeated an octave higher with accompaniment.

(3) Soon there comes another important tune (it is given to Violins, Cellos and Trombones). This is immediately followed by a particularly jumpy tune, for Piano.

(4) Some other Themes follow, which it is not easy to describe in words. Then comes the return of the Introduction, as already mentioned, and—

(5) A slower and more lyrical section, in which muted Strings introduce very quietly a short tune, and the Piano introduces another.

(6) A long *Cadence*—a florid passage for Piano—follows, and leads to a section which is very much a repetition of the passages (2 and 4) mentioned above. Then follows—the Introduction again, played by the Full Orchestra, with the pianist busily crushing out octave passages in both hands.

This work is, perhaps, not an "epoch-making" one, but it pleases many people by its general brilliance of effect, by the contrast of the more lyrical middle portions, and by the opportunity it gives for the display of competent pianists.

REVERIE, SCHUBERT

This *Reverie* falls into three brief sections. The first is organised from one short tune—the one which at the opening the Clarinet gives out. This will be heard passed from one instrument to another, treble or bass, well right throughout the piece. Note, for instance, how the Cello takes it up, near the opening.

The Middle Section gives out a melody for the Violins, later taken up by the Full Orchestra.

The Third Section is much the same as the first, but with changed (and richer) orchestration. At the end the initial tune is given in turn to Flute, Muted Violin, Cello and Bassoon, and the piece ends very quietly.

DUBINUSHKA, RIMSKY-KORSAKOV

This is an orchestral setting of a Russian people's song, a song which became very known during the period of the 1905 revolution, and consequently was looked upon unfavourably by the Czar's government.

Continued on the facing page.

THE PROGRAMME—FRIDAY, March 21st.



MR. EUGENE GOOSSENS.

When Rimsky-Korsakov made this setting, he was Principal of the Musical Conservatory, St. Petersburg (Petrograd, Leningrad can hardly know what to call it) and on its performance he was at once ejected from his post. Indeed, at the Professors went on strike. New Professors were appointed. Then the students went on strike, and the police had to be called in to protect the building. In any case, Rimsky-Korsakov was too good a man to lose, so the authorities appointed him collector (Chassikoff) as the new principal, left Rimsky on the staff as a professor, and winked at the fact that the change of control was more nominal than real.

Dubinskika is, in effect, a set of simple not stop Variations on the song of that name. It is easy to follow, for its texture is very plain. The Bass and Percussion (Kettledrums, Big Drum, Snare Drum, Triangle, Cymbals) play a large part. The score gives the tune simply harmonised for four-part choir as a part of the final climax, but this is marked *ad libitum* and is, of course, omitted at orchestral concerts such as this.

SUITE, THE FIRE BIRD. STRAVINSKY.

The Suite falls into four distinct sections:—

I. INTRODUCTION AND FIRE BIRD'S DANCE.

The colour is at first sombre. Then it brightens until there comes a wonderful "Fire-bird" effect, all Strings (except Double Basses) playing glissandi harmonies. A little later we pass into the Firebird's Dance, which opens with a very soft, shimmering, String tremolo (all other instruments at first silent). Throughout this Firebird's Dance the heavier Brass and all Percussion are silent. So for the most part are Double-basses. Piano and Harp figure large.

II. THE PRINCESSES' ROUND DANCE.

There are two chief Tunes (a), which enters in the Oboe, with Harp accompaniment, and (b), which immediately after, a Tune given out at first by the Strings (other instruments at first silent).

III. SAVAGE DANCE.

Wild Indian, Warrior, Turk, Chinaman, Clown, Imp, Hoopsters, Dancers, all these have selves into a whirl of movement. The tune keeps changing from three in a bar to two in a

3rd SYMPHONY CONCERT.

Central Hall, Westminster,
at 8 p.m.
(S.B. to all Stations.)

LONDON SYMPHONY ORCHESTRA.

Conductor: EUGENE GOOSSENS.

RUSSIAN SYMPHONY PROGRAMME.

Introduction and March, "Coe d'Or" Rimsky-Korsakov

Air and Variations, "Suite in C" Tchaikovsky

Concerto No. 1 for Piano and Orchestra Prokofiev

Morceaux: (a) "Rêverie" Scriabin

(b) "Dubinskika" Rimsky-Korsakov

Poème Symphonique, "L'Oiseau de Feu" Stravinsky

Dances from "Prince Igor" Borodin

Pianoforte Solos: (a) Arabesque in C Minor Arensky

(b) Nocturne in D Flat Scriabin

(c) Prelude in G Minor Rachmaninoff

(d) Polichinelle Rachmaninoff

Overture "Ruslan and Ludmila" Glinka

Solo Pianoforte: MAURICE COLE.

Announcer: R. F. Palmer.

her and back again. Nola, after some time, the use of the Xylophone (wooden box with mallets), and also the Trombone played phlegmo (i.e., sliding effects).

IV. LULLABY AND FINALE.

The Lullaby music occurs in the Ballet at a point when the Fire Bird casts a spell over the tired dancers, and, to her own gentle dance, sends them to sleep.

At the opening we hear a soft passage for Muted Strings and Harp, over which soon creeps a slow tune in the Bassoon.

At the end of the Lullaby comes a passage of very soft String tremolo, out of which emerges a new tune, which begins the Finale.

The Tune of the Horn is gradually taken over by other instruments, the volume of tone increases, until at last the whole Orchestra is thundering out the Tune (now changed to equal notes, seven to the bar). The work ends as a blazing riot of colour.

"PRINCE IGOR" DANCES. BORODIN.

Prince Igor is an opera of ancient pagantry and Oriental colour. The Dances of which the music is now to be heard occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the Polovtsi, is, as a tribute to his courage, invited to be present at a festival.

This entertainment consists of a number of dances, leading into three

I. A PRELUDE

(Andantino—gracefully flowing) during which the captives and the dancers

Plates, Oboes,

are prominent here. Then,

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A DANCE OF WILD

(Allegro—two—quick and

is a dance with a

band. Character solo.

II. GENERAL DANCE (Allegro—Quick). It

is a dance with four bars for Kettledrum and Big

Drum alone, and the varying Percussion in-

struments (including the Glockenspiel) have

plenty to do before it is ended.

III. DANCE OF BOYS AND MEN (Presto—

Very Rapid). The boys and men take their turn

at the dancing. It begins with a rhythmic

figure for Strings and Snare Drums. Then, in a

moment, Violins (plucked) and Bassoons play a

the downward scale of four notes that is often

to be heard in the course of the dance. Over

all this Oboe and Clarinet soon add a duet. So

the music builds up, until, quickly, all instru-

ments are engaged. Without a break we pass

to the—

"DANCE OF MAIDENS (Moderato—of a

medium speed). Here Oboe and Viola, in octaves

have a tune, and Wood-wind, Strings, Harp, etc.,

accompany. Then returns the—

DANCE OF BOYS (Presto—very rapid), and

there follows—

ANOTHER GENERAL DANCE (Allegro con

spirito—quick and spirited), this makes an

exciting finale.

PIANOFORTE SOLOS.

(a) Arabesque in C Minor Arensky

(b) Nocturne in D Flat Scriabin

(c) Prelude in G Minor Rachmaninoff

(d) Polichinelle Rachmaninoff

OVERTURE TO "RUSLAN AND LUDMILA," GLINKA.

Ruslan and Ludmila is a strange opera of Dukes and Knights, Poets, Dwarfs and Fairies, and a gigantic Head, which when it blows creates storms. The Overture is an effective piece of quick music. There are two chief Tunes, which are first stated, then played about with, or developed, and then re-stated.

MANCHESTER.

8.30-9.30. Afternoon Concert.

10.0. WOMEN'S HOUR.

11.0. Women's Forecast.

12.0. News, 3.30 from London.

G. A. ATKINSON, S.H. from London.

Local News and Weather Forecast.

7.04-10.30.—The entire Programme S.B. from London.

Announcer: Victor Seytles.

NEWCASTLE.

7.4. Madame Nicholson's Quartette Party.

WOMEN'S HOUR.

11.0. NEWS.

12.0. NEWS.

1.0. NEWS.

2.0. NEWS.

3.0. NEWS.

4.0. NEWS.

5.0. NEWS.

6.0. NEWS.

7.0. NEWS.

8.0. NEWS.

9.0. NEWS.

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

1.0. NEWS.

A number against a musical item indicates the name of its publisher. A key out of publisher will be found on page 144.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

7.4. The Wireless Trio.

8.0. The Wireless Trio.

8.30-9.30. Concert. Trans. Signal from Greenwich. The

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

1.0. NEWS.

2.0. NEWS.

3.0. NEWS.

4.0. NEWS.

5.0. NEWS.

6.0. NEWS.

7.0. NEWS.

8.0. NEWS.

9.0. NEWS.

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

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9.0. NEWS.

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4.0. NEWS.

5.0. NEWS.

6.0. NEWS.

7.0. NEWS.

8.0. NEWS.

9.0. NEWS.

10.0. NEWS.

BOURNEMOUTH.

7.4. The Wireless Trio.

8.0. The Wireless Trio.

8.30-9.30. Concert. Trans. Signal from Greenwich. The

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

1.0. NEWS.

2.0. NEWS.

3.0. NEWS.

4.0. NEWS.

5.0. NEWS.

6.0. NEWS.

7.0. NEWS.

8.0. NEWS.

9.0. NEWS.

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

CARDIFF.

7.4. The Wireless Trio.

8.0. The Wireless Trio.

8.30-9.30. Concert. Trans. Signal from Greenwich. The

10.0. NEWS.

11.0. NEWS.

12.0. NEWS.

1.0. NEWS.

2.0. NEWS.

3.0. NEWS

More About the Big Station.

By P. P. Eckersley, Chief Engineer of the B.B.C.

ALTHOUGH hailed in many quarters as a fresh example of go-ahead policy, the high powered project (I say project advisedly) has been subjected to criticism as well as praise. I hope in my next article I made it abundantly clear that the high powered station was to be the bridge—the main support, the finish, the *mea qua non* so that the bridge should carry all the traffic that might pass that way.

But, apparently, people have been troubled by the few disadvantages, and have let these minor troubles obscure the main issue, so that it might be thought that we had decided to spoil the scheme we had put into being. We admit certain disadvantages (was there any thing ever perfect?), but let us examine them in detail and let the public judge whether our scheme is progressive or not, balancing calmly the issues involved. (I am standing for Parliament in the Wireless Party shortly; my forensic style is being polished, as you will notice.)

The Conversion of Sets.

Firstly, many have worried about the conversion of sets; let us first take the crystal set. Now, I don't expect you will be able (if the station does go up, which is still in doubt) to get crystal reception much over 100 miles away. London crystal users, then, will be the only crystal users affected. But London crystal users will never be more than forty miles away from the new station, and the broadcast will be relatively powerful. By adding an external loading coil and one switch, they will be able to switch from one London station to another as quickly as you switch on and off an electric light.

The cost of conversion should not be more than a few shillings.

The single-valve set can be treated in the same way, and, of course, where detachables have been provided, the ease of changing is ridiculously simple. The two-valve set with tuned anode presents more difficulty, if it has not been designed with detachable coils.

Present Service to Continue.

But as this is so important and so over looked, our service of to-day will continue as it is. We are providing an extra service, and if you have a little trouble and expense (very small as it will be in the generality of cases), it is surely allowable if you are to derive the advantages of a complete extra service. Our high powered station is additional to the present service, and if you are one of the rare and unfortunate few who cannot easily change your set, remember that your present service will continue just as before.

There may be a few in the near vicinity of the station who will be condemned to this station, but this disadvantage affects so small a minority that I feel sure that authority will be sporting enough to realize that what, for them, may be a nuisance, is a real boon and a blessing for hundreds of thousands of others. The station, if built, will be in the country outside London, not in a thickly populated region.

Remember the Majority.

Thus applies to those few who live near the contemplated station and who have enjoyed the Paris transmissions on 1,770 metres. If these people live within a small radius of our main station, Paris will be denied them unless they take specially elaborate precautions; but, once more, let them remember the majority, and let them not worry too much about a scheme which is not yet decided upon.

Now buyers may be adopting a wait-and-see policy, the same as the young lady who refused all offers when she was young and beautiful and who is now living a *cheer* old maid. Let such people beware on that score alone, further let them realize that to buy now is to secure an excellent service, to be augmented, perhaps later. Why, because there are three trains an hour to a delightful suburb, held off until there are six trains and near a mile could you afford to live in the heart of the smoky town?

How We Shall Experiment.

We are going to experiment, only with no guarantee of success, and the one thing we are going to determine above all others is whether the present service will be interfered with. Would we, I ask you, be such blustering idiots as to put up a station which would do no more than jam our own activities?

Our experiments will be confined to certain main points, as follows:—

- (a) Will the harmonics on 400 metres be strong enough to jam our 400 metre station?
- (b) How far off is it reasonable to expect the average listener to tune out one London station and one in the other?
- (c) What is the range of the station to (1) a good crystal set; (2) a single-valve set; (3) a two-valve set?
- (d) What wave length will be the best, having regard to jamming others and being jammed ourselves? 1,600 metres is the first choice; we may have to use others.

We hope to have the co-operation of listeners who have flexible apparatus, and to those who are interested in temporary conversion I would say, read the wireless technical periodicals, which will be simply bubbling over with neat ideas for simple and cheap conversions.

Work Already Begun.

These experiments will take place in Chelmsford, and we have already started to get gear together. Not Rome, nor even a lath-up, was built in a day, and it may be six or eight weeks before the first sign of a "wipe out" affects you! We will let you know as we begin, and you should write to us and tell us your results.

In the meanwhile, if you have friends who are holding back, tell them the story of the young lady now languishing in her villa; tell them that it's an additional service, and that, as you can guarantee, the present is a thundering good one. Tell them more, that for all this talk, nothing may come of it. Tell them that no home should be without it!

We've Got to be Fast!

Lastly, remember France is erecting just such a station. What about England? Are we to be left behind? We started behind America and really just behind France. Let us ride a good race and flash past the post (or aerial support) leading by four lengths—the rest nowhere! This sentiment is expressed through a sense of national pride. Do not let it be thought that one has not the sincerest admiration for French broadcasting; but, of course, we've got to be first.

Someone told me the other day that I took it all far too seriously, and was worrying myself to death about it! I am really looking forward to that padded chair, my great big office, and the silence and peace that come when a perfect machine is turning noiselessly in the factory down below.

It's really laziness that makes me hurry to my dinner. Thus my impassioned advocacy of the high-powered station which, alas! may never be!

B.B.C. PERSONALITIES.

Mr. R. E. Jeffrey.

Station Director, Aberdeen.

ONE of the foremost figures in the Scottish entertainment world is an Englishman. This fact alone should be sufficient testimony of the unique qualities which must form part of the character of such a person! It is indeed rare that an Englishman is found leading the Scots—
in Scotland.



MR. R. E. JEFFREY.

Yet this is part of the career of Mr. R. E. Jeffrey, the Director of the Aberdeen Station. For some sixteen years he has been prominent in Scottish life, particularly in Glasgow.

His appointment, his varied career as actor, author and lecturer, and his knowledge which has been found of particular value for his present work.

He has filled many roles in life. As a lecturer on public speaking to the Glasgow University he was particularly successful, and many a man who now speaks with ease to public audience owes his prowess in this direction largely to Mr. Jeffrey's efficient and persuasive methods of teaching. He himself has a fine speaking voice, as the large number of listeners in the Aberdeen area were quick to appreciate.

Actor and Dramatist.

He has published two books, "Practice, Public Speaking" and "Talks for Talkers," both of which have met with success.

His voice, however, is not his only asset, either on the platform or the stage, for as a leading actor in the provinces he has played Raffles some four hundred times.

In 1920 he leased the Aldwych Theatre in London and presented there "Macbeth," with Mr. J. K. Hackett and Mrs. Patrick Campbell in the leading roles. In conjunction too, with Mr. Gilbert Porteous he presented "La Tosca" with Ethel Irving, and assisted with Viola Tree in the production of "The Unknown." During this period he also produced his own play "The Dragon."

In addition, he has written some six other plays and produced them in the provinces and in Scotland, particularly at the Glasgow Theatre Royal.

With this record behind him one can understand how his services were welcomed by the Glasgow Station when it was proposed to produce "Rob Roy." This was the first time that his abilities as a producer were placed at the disposal of the B.B.C., and the great success which "Rob Roy" achieved induced the Company to consider him as a possible addition to its staff.

Programmes Second to None.

In September last he was asked to undertake the work which has now performed with so much credit. Aberdeen was then a new venture of the B.B.C., and it was realized that a man of personality, tact, initiative and wide experience of the entertainment world would be essential to make the new station a success. The choice of Mr. Jeffrey fulfilled these essential qualifications, and those who are fortunate regularly to listen to the Aberdeen Station are willing to admit that his programmes are second to none broadcast from any station of the Company.

He has produced several Scottish sketches and comic operas, and has succeeded in winning the enthusiastic support of Scottish musicians and educational authorities.

The Lure and Fear of Broadcasting.

A Letter to Gog and Magog. By WILFRED WHITTEN.

Mr. Wilfred Whitten, the famous essayist, who is known to many thousands as "John o' London," and Editor of *John o' London's Weekly*, wrote the following article after visiting the London Station. It is reprinted from *John o' London's Weekly* by his permission. Our gentle critic confesses that he has never yet listened that broadcasting has not appealed to him at all but for these very reasons the views of so distinguished a man of letters are the more interesting and arresting.

Gentlemen: Though I have not yet added
broadcasting to my vices, I am in danger of
falling. Every day I become more conscious
of this immense new lure of life. I seem to
imagine the air as a labyrinth of nightless
highways and byways, and to dream of "ex-
ploring the ether" before I have explored
London.

The air is full of
sounds and sweet airs, that give delight, and
surround us.

(We learn about music.)

And if Shakespeare thus foresaw the aerial so
surely, did Milton when he wrote of

"... tongues that syllable men's names,
On winds, and shores, and desert wildernesses."

Is a London Room.

On a recent evening I was taken to the great
broadcasting station on Savoy Hill whence all
London and the home counties and, often,
places far more remote are nightly entertained.
I found it a weird experience. Imagine a long
room, something between a Turkish bath and
a circus tent, whose walls and ceiling were
wholly draped in saffron and yellow curtains,
with cunning window effects. On side tables
artificial plants seemed to thrive wondrously
in the artificial sunlight which poured from the
roof. Blue-painted doors and pilasters and a
thick green carpet completed the strange
picture. There was little furniture beyond
necessary chairs and settees. The broadcasting
apparatus itself was much simpler than I had
expected. It consisted of only a microphone
that looked rather like a glorified alarm clock,
swung in a hammock of thick soft material and
supported on a strong and widely-spread
trussel arrangement. We were admitted only
when a red electric light over the doorway was
extinguished to indicate an interval in which
we could enter without disturbing the issue of
music or messages.

Hush!

Silence is enjoined on visitors for the reason
that a disturbing word or an uninteresting
cough would go forth to hundreds of thousands
of listeners. In speaking to the microphone—
itself a strangely unreal performance—it is
necessary that the speaker should not so much
as rustle the papers he is holding. I had the
feeling that I had entered some other world
than this, and watched the efforts of another
order of beings to communicate with the
children of men. The very commissionaires
in the corridor were not as other commission-
aires; they seemed to be the ghostly officers of
a house of ghosts. I saw, with rapt wonder, a
gentleman advance toward the microphone
with a sheaf of typewritten pages. He stood
a few feet in front of the dimly shining mystery
and began to read to a vast unseen, corres-
ponding audience a very interesting account of
the aims and features of the Empire Exhibition.
But I cannot say that listening thus to a voice
which is meant for a great cloud of invisible
auditors is exactly exhilarating. It gives one
a somewhat disturbing notion of cause without
effect, especially to one who, like myself, has
never yet "listened in."

Town and Country

I am aware that this confession places me
far back from "the foremost files of time."
But the simple, if melancholy, truth is that
broadcasting has not yet appealed to me at all.
For so, I find that I am far from singular
in feeling. I have a certain something from which temperament withholds
me. When I close my door I wish to shut
out the myriad voices of the world. I do not
wish to be pursued home by music to which I
should not otherwise listen, by lectures which I
should not otherwise attend, or by news of
which the last edition of an evening paper
contains all I desire.

Does it say it?—I find that some of my
broadcasting friends not only understand
and even sympathize, with these feelings, but
betray a certain cooling of their own enthusiasm.
When I challenge them, they begin to talk
about the boon of wireless to lighthouse men
and Highland shepherds, and isolated farm
houses. Who can doubt the boon, or be so
self-centred as to
grudge it? Yet I
know with a certain
guilt, not wholly
excusable, from a
certain dismay, these
sentences in the most
widely circulated and
popular of "Wireless"
journals. The air
is at hand when no
place is forest, or
in a cave, or a room
shall be too isolated
to be linked with the
life that is throbbing in the metropolis.



MR. WILFRED WHITTEN
("John o' London").

I wonder what Wordsworth would have said
or done had he lived to know that the air of his
Lake-land mountains and valleys was alive with
a West-end tumult. I wonder what Thoreau
would have thought—Thoreau who said: "For
my part, I could easily do without the post-
office, and who values above all 'news' the
knowledge which was never old?"

Sincerely do I wish that loneliness should be
relieved wherever it oppresses the spirit of
man or woman. But I wish also that there
could be an exchange of experiences between
the silences of Nature and the hum of the city.
I would set up my aerial to-morrow, if in the
heart of London, I could hear the cattle lowing
in remote hills, or the barking of a fox in Essex,
or the scream of an eagle over a Scottish glen.
I would gladly summon the roar of Niagara to
redress the roar of the Strand; but such things
are not yet.

The New Vocabulary.

Meanwhile the mad dash of this addition to
the possibilities of conscious life staggers the
mind. As *The Radio Times* says: "It is
doubtful whether anything presented to the
British people has ever gained so rapid and so
universal an opening upon their imagination and in-
terest as broadcast telephony." I read that
the British Broadcasting Company is now
dealing with nearly two million listeners, and
that its post bags contain ten thousand letters a
week. Yet statements of this kind impress me
less than the volume of the new Wireless
journalism and the bewildering new vocabulary

which it employs. From three such journals
which lie before me I have culled in random
haste the following words and phrases which
but yesterday would have conveyed little or
nothing to anybody (a few of them do now to
me), but which to-day are rolled on the common
tongue and are meat and drink to thousands
of schoolboys. Some of the words are, of
course, old words, but they have new meanings
or connotations.

The Charm of the Unknown.

Here is my list—

Revolving	Indulgence.
The juice.	
Stations	Multi-
Antenna	Horrible reaction.
Antenna resistance.	
Loud speaker.	
Music.	Variometer station.
Primary.	Tuning in.
High frequency chokes.	Tag.
Panel.	Buried photo.
Wavelength.	Heterodyne.
Calibration waves.	
Reception.	Amplitude.
Correct atmosphere.	Selectivity.
Bandwidth.	
Frequency.	Self oscillation.
Template.	Feeding.
Star.	
Saturation valve.	Frequency converter.
Mush.	Tuned anode coupling.

Circle.

I could make the list much longer. It gives one
a kind of psycho-analytical insight into the
Wireless world. I may never enter the great
congregation of "listeners in," may never put
my ear to "the keyhole of Europe," but I am
sure that I shall often buy a Wireless journal to
beguile a railway journey. There is a queer
charm in reading what one does not understand;
it is the charm of the irrelevant. I declare that
sentences like these affect me almost like
poetry.

The ingenious mechanism which effects the
scratching is very simple. It consists of a
crank engaged with a disc at every revolution
of the thumb-screw, pushing it down against a
spring, and at the same time giving it a partial
rotation. The cat whisker is thus withdrawn
and re-applied at a fresh spot. A piece of fine
gauze in front of the crystal guides and steadies
the exploring cat whisker point.

Yet if this is the original I would beg for a
translation; if it is a translation, give me the
original. I feel like an ignoramus shut out of
Paradise—not sent elsewhere.

I am, gentlemen,

Yours faithfully,

JOHN O' LONDON

WIRELESS IN GREENLAND

THE Danish Government has decided to
build four wireless stations in Greenland.
The chief of these will be at Jihanehaat,
another at Angmagssalik, on the east coast,
and two more further north on the west coast.

The work is to be started as soon as possible,
and the stations, when finished, will probably
be used principally for a weather forecast service.

EXPERIENCE

THE FINEST CRYSTAL SET IN THE WORLD.



This compact designed covered crystal set is the climax of research in the art of Pencil Receivers. The design, finish and work of the

R.I. BRITISH STANDARD

have been maintained. Permanent stability is assured by micrometer adjustments.

to mahogany cabinet. **Price 2 guineas.**

A better finished or more efficient crystal receiver for B.H.C. Manufacturers cannot be purchased anywhere else.

RADIO INSTRUMENTS, Ltd.

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

12, HYDE ST., LONDON, W.C.1

The Doctor who told me that these Cork Tipped Craven "A" would not affect my throat, was a friend indeed



CRAVENA
CORK TIPPED VIRGINIA CIGARETTES

MADE SPECIALLY TO EASY THE THROAT

20 1/4
100 3/4

WHAT THE

GEM

TURKISH BATH CAN DO FOR YOU.

The GEM TURKISH BATH SET

is a complete set of apparatus for the treatment of the

throat, nose, mouth, and ears, and is the most effective

method of treatment for all these ailments.

The Turkish Bath brings away all lingering

impurities from every part of your system. It

is a most effective method of treatment for all

these ailments, and is the most effective method

of treatment for all these ailments.

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of treatment for all these ailments.

The Turkish Bath brings away all lingering

the KTOL RADIO BELL PUSH

A PERFECT JOY

TO EVERYONE



WHY NOT?
Use your electric bell wiring for the extension from your wireless set to every room in the house. If you will do this your reception will be greatly improved, even with a crystal set.

The Ktol Radio Bell Push is perfect in every way and affords a ready means of obtaining a wonderful direct extension from your wireless set to all rooms.

A BOON TO EVERY HOUSEHOLD.

Each room fitted with our Ktol Radio Bell Push can get a clear reception of the broadcast programme, and all rooms can get them at the same time.

ONCE TRIED ALWAYS USED.

Everyone in the house can listen-in at the same time in different rooms. The more rooms used simultaneously, the stronger and clearer the reception becomes.

LOOK AT OUR PICTURE!

The same wonderful results await you just think of it! Such a wonderful invention!! No more hushed up in one room, no more muddle of naughty wires anywhere!

Even the kitchen can enjoy concerts in the nursery, the young people can have their dance in the drawing-room in loud music, while the old folks can listen-in quietly in their sitting-room, and the invalid in bed can relieve the tedium of monotony of the sick-room by enjoying the entertainment from the Ether, not to mention the restaurant who can "try it in his bath."

Write direct to us if you cannot get our Ktol Radio Bell Push from your dealer. Satisfaction Guaranteed.

Use our Ktol Radio Bell Push and prove it for yourselves.

Clear instructions are supplied with every purchase, you cannot go wrong if you follow them carefully, even a child can use it.

Price	Material	Price
12/6	Enamel cabinet in steel	
7/6	Mosaic Back and Red	
8/6	Black Back	
7/6	Enamel Back	
5/6	Round Paraffinwood Finished	
4/6	Round Chest, Wood Finished	

Patents U.K. and Abroad

THE KTOL COMPANY,
242, LODGE ROAD, BIRMINGHAM, ENGLAND.



LIGHT

governs all

Light is the food of sight, of thought, of health, of growth. It is the only real *sine qua non*; for, lacking light, the world lacks everything of worth and beauty. Light governs all.

Mazda light, because of its high brilliance, marvellous economy and infinite adaptability is capable of satisfying every lighting requirement of industry, commerce, domesticity and art.



1934

Mazda Lamps may be bought wherever electric lamps are sold

Advertisement of The British Thomson-Houston Co. Ltd.

Buy
British
Goods
Only

1 against 7

—but that 1 was an
Ericsson Headset



Mr. H. H. H.

"Please forward me ten pairs of your famous 'Ericsson' 4,000 ohm phones. I have personally tested your make of phone against seven other famous makes and find that Ericssons are the goods every time. I have recommended them to several of my wireless friends who after trying them are loud in praise of the quality of speech and music not to mention Morse and rendered by your make of phones."

(Extract from letter to p.s.)

PERFORMANCE is the supreme test of telephones and the performance of Ericsson (British) Telephones stamps them as head and shoulders over any phone on the market to-day. The accompanying letter testifies to this.

Superbly made, comfortable, robust in construction yet extraordinarily sensitive in operation they are the ideal telephone for extra results on any set valve or crystal.

Ohms	Price
120 ohms	24/6
2,000 "	25/6
4,000 "	26/6

Look for "Ericsson Beeton Nets" on each earpiece — this is missing from the continental imitations.

Write us to-day for facts and information, our prices and catalog sets you on the famous "Super Tube" Lindal Speaker

The British L.M. Ericsson Mfg. Co., Ltd.,
International Buildings,
87/89, Kingsway, London, W.C.2.

Ericsson

(British)
Telephones

The letters "A. B." printed in italics in these programmes signify a simultaneous broadcast from both stations mentioned.

[illegible]

St. Patrick's Night

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (C) and the experimental group (E). The control group (C) was divided into two subgroups: the control group (C) and the control group (C). The experimental group (E) was divided into two subgroups: the experimental group (E) and the experimental group (E). The control group (C) was divided into two subgroups: the control group (C) and the control group (C). The experimental group (E) was divided into two subgroups: the experimental group (E) and the experimental group (E).

CATHERINE PATERSON (Soprano)

[illegible][illegible]

No. 10.

THE SAVOY BROS., Sd. from London

Announced R. E. Jeffrey

3.30. The Western Chariette and Lynndis Hupman
(cathedral), Classical Art
4.00 THE NEWS OR FANTASIAL CONCERT
6.0. Weather Forecast for Farnham.
6.15
7.15
7.30. NEWS. S.P. From L.A.
G. A. ATKINSON, & Co. 11.11.11
Local News and Weather P.
7.45
8.00
8.15
8.30
8.45
9.00
9.15
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7.50 THE WIRELESS ORCHESTRA,
Selection, "The Earl and the Girl."
7.55 Band of the British Legion
Favourite, "Reminiscences of the Flutist"
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A number against a nominal item indicates the name of its publisher. A key list of publishers will be found on page 44.

B.T.H.

Amplifiers



B.T.H. UNIT AMPLIFIER

USE a B.T.H. Unit Amplifier for your final stage of L.F. amplification. It gives an immensely increased volume of sound, without a trace of distortion, and is undoubtedly the most efficient and convenient amplifying device for use with existing crystal or valve sets.

The B.T.H. Unit Amplifier consists of a pedestal of moulded insulating compound, the top of which forms the valve holder. Housed within the base is an efficient iron-cored transformer.

The terminals are reversible and when reversed terminate in leaf-spring plugs, which may be plugged into corresponding sockets in another amplifier, as in the lower illustration. In this way two or more units can be quickly plugged together when a greater degree of amplification is desired.



TWO UNIT AMPLIFIERS
PLUGGED TOGETHER

The British Thomson-Houston Co Ltd

(Wholesale only)

Works: Coventry.

Sole Agents for the Music & Gramophone

London Office: Crown House, Aldwych.

The Murdoch Trading Company
59 & 61 Clerkenwell Road, London



THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

The Marvels of a Drop of Water.

HULLO, CHILDREN!

There seems to have been a lot of argument lately about whether we should answer all your letters or not over the broadcast, and the fact of the matter is that we are getting such a mass of nephews and nieces that it has become impossible to do so.

We thought of putting all the letters into a hat (it would have to be a very big hat) and taking out the first six addressed to each Uncle, and answering them that way; but that did not work because some extra special letters ought not to be in the lucky six.

Now we really don't know what to do. Your poor old Uncle Caractacus had a brain-wave (as they call it, so they tell me, that occurs only once in a hundred years), and thought it would be a good idea to have a caricature of each Aunt and Uncle to send in reply to your birthday letters, only keeping about half a dozen extra special letters to answer on the broadcast, so we went out and found a clever man who makes caricatures. The other day he came up to caricature us.

This seems to be one way out of the present difficulty, and if the caricatures are jolly ones and make us look awfully good looking, I expect we shall start it.

Here is the story of a drop of water, by John K. Hamilton, Uncle Kirkham Hamilton knows all the London nephews and nieces pretty well, and often comes up to tell these interesting nature tales.

A Drop of Water

We will begin with such a drop as will hang from the tip of your finger after you have washed your face. There are millions of millions of such tiny drops in that which hangs at the end of your finger. It is a gathered shower—it is a lake, come well with the finest drop that can be. Nay, it may be a world. If your drop had been taken from a vase in which flowers had stood for a day, it would have contained myriads of living creatures, which found plenty of room to move about and eat and play and live out their lives.

Thousands of Years Old

Another fact, or a probable fact, about the least drop of water is, that it is of such tremendous age. Luckily enough, it has existed as water for many more thousands of years than I can imagine. It probably was travelling about the earth, doing its work, long, long before man lived on the globe. And it may continue its work, and its service, long after man has disappeared from the world. Perhaps you may think you can prevent it from lasting so long. You jerk your finger and throw the big drop which is a sea into the fire. What has become of it now? It is not destroyed. It has gone up the chimney as invisible water vapour, that is all.

Now it is in our thought. It mounts upward, still invisible, until it can mount no higher and meets a host of other drops which begin to run together and embrace one another. Now you can see them, and you call them a cloud, and in a little while a gust of cold air hurries the little groups into close gathering and they become cloud so heavy that they fall as rain, perhaps on the top of a hill, where they rest awhile in a marsh and then flow down which joins a river, and so on to the sea, to be again drawn up by the sun into the sky for a third

time. From the sky it falls again on to the summit of a mountain in the form of snow, and there it remains for long years, slowly working down towards the valleys, as part of a glacier. At last it reaches a spot where there is warmth enough to melt the ice, and it resumes its liquid form, rushing along to find the sea once more. From the sea it rises into the air, and is blown toward the Pole, where it becomes part of an iceberg, and so remains for many months; but, floating into a milder clime, it melts into the ocean once again. But it never rests.

Holds Like a Sponge.

Lifted by the sun into the air, it descends again as rain, falls on a leaf, which is refreshed by taking part of it into itself; a bee quenches her thirst with some of it, and a little falls on to

It is winter time when you eat the apple, we will suppose, and the drop of water which is your breath as you breathe your good nights, and in the morning it is fixed in beautiful shape on the window pane, there to wait until the sun melts it free to rise into the sky once more.

At last here is a message from Uncle Norman, of Cardiff.

The Two Mike's.

I want to tell you first about two very interesting things in our studio. They are both named Mike—the one is Mike, the one who sits on Uncle Donald's desk and never makes a sound, and the other is Mike, the one who sits on the whisker, unless some of our nephews and nieces take him down to admire him.

The other Mike is a very strange fellow, someone named him "The Black Mulla." One mustn't even whisper a secret to him—he's a tall tale. If we don't want the kiddiewinks to hear us when we are out among, we take good care that he shall not hear us.

When we are talking to this Mike and he repeats our words to you, in fancy we can see hundreds—nay, thousands—of smiling, happy faces listening intently. I wonder if many of you have guessed that Mike's number two is Mr. Mike R-fono—that is, Microphone?

I mustn't omit to tell you of another very important member of our staff, our "Little Bird with the Silver Strake." This is the little fellow who tells Auntie Betty and me quite a lot of secrets.

A Wonderful Journey.

One afternoon I was sitting at my desk when Mr. Silver Strake suddenly flew in through the window, alighted on my desk, and, turning his head sideways, said to me, "Uncle Norman, would you like to go on a journey?"

I looked out of the window and saw the sun shining, so I told him I should love to, and, perching on my shoulder, he said, "Come along."

He seemed to lead me through green fields and quiet paths to a farmhouse far away in the country. We entered, and in the old sitting room sat an elderly couple who seemed to know me. "Why, it's Uncle Norman," they said.

They related to me how someone came every night and told them stories of a great world and sang them songs of old that they loved. I was quite sorry when Mr. Silver Strake chirped, "Time's up, and away we went."

At last we stopped under a great little lode from which issued the voices of the "golden voices." "Hullo!" said I. "Oh," said Silver Strake, "where Joan, one of your kiddiewinks is."

We crept in on tiptoes and peeped round the door and lo! the lady was turned intently towards the corner of the room. Then a voice was heard, the "golden voice," and the little bird told me to-day that it is Joan's birthday and she is having a party. Are you listening, Joan? Man, happy returns of the day!

At this there was great applause, and presently one of a fox trot foaled on the floor. Mr. Silver Strake pecked a "my cut." "That's enough," he said, and there I was—back in front of the desk again.

(Continued on the facing page)



THEIR FIRST EXPERIENCE OF WIRELESS.

A little listener gives his dog and his Teddy Bear a treat

the ground and sinks to a place where the tiny mouth at the end of the root-hair of a grass drink it up, and it flows upward to the flower to make seed for itself. But out of the leaf, and the body of the bee, and the seeds of grass, it rises again into the air. The next time it comes to earth perhaps it sinks into the turf on the side of a hill of limestone, and soaks slowly through the rock, carrying a little lime in the hollow spaces of its body; for a drop of water has holes in it, like a sponge, in which it can hold salt and sugar. The drop of water drips out of the rock into a stream, and at length arrives at the sea once more, where a tiny sea creature lays hold of the particle of lime and uses it to enlarge its shell.

Never an End.

Perhaps the next descent of the drop may be upon the roof of a house, and then down a spout and into a tub, from which it may be taken and mingled with soap for the washing of clothes, and the dirty suds may be poured up the ground at the foot of an apple tree. But nothing can long defile the drop of water. Part of the soap and dirt it leaves in the soil, part it carries to be built up in the frog, so purified, it ascends as clear water and becomes sweet and pleasant to your taste as the juice of an apple.

Is there not an end to it now? Oh, dear no!

Wireless Programme. Sheffield.

Week beginning March 16th, 1924.

SUNDAY, March 16th, 1924.

MONDAY, March 17th, 1924.

TUESDAY, March 18th, 1924.

WEDNESDAY, March 19th, 1924.

THURSDAY, March 20th, 1924.

Local Concert.

FRIDAY, March 21st, 1924.

SATURDAY, March 22nd, 1924.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 454.

NEW WIRELESS FEAT

SUCCESSFUL experiments on novel lines were recently carried out by the White Star Shipping Company.

For the first time, wireless messages were transmitted from a ship at sea to the General Post Office in London without decoding.

During the voyage from Southampton to New York of the liner *Olympic*, wireless messages were dispatched at a rate of one word a minute at a distance of 700 miles from the land station at Devizes.

In the ordinary way they would have been deciphered at Devizes and then telegraphed to London. Instead, they were automatically transferred from the aerial of the station to the land station and thence into the telegram office at the General Post Office where they were spelt out automatically.

WIRELESS VALVES



One of the boys of the Valve Exhausting Dept.

More Mullard Valves sold than any other kind.

Naturally this statement is not easily demonstrated when it is so difficult to get comparative figures, but this solid evidence we have:

The Mullard Radio Valve Works, which is working full pressure to meet the demand for Mullard valves, is the largest of its kind, and is solely devoted to the manufacture of wireless valves.

The Mullard range is comprehensive, including receiving, rectifying and transmitting valves for all outputs from milli-watts to kilowatts.

All Dealers Stock them.

Mullard



Adds The Mullard Radio Valve Co., Ltd. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



LOUD SPEAKERS

**THEIR NAME IS LEGION—
GOOD, BAD & INDIFFERENT**

Every week, in fact almost daily, we hear of the advent of yet another Loud Speaker, all of which are successively hailed as revolutionary improvements on their predecessors.

Some of the newcomers are good, some are bad, others indifferent. Pace is no criterion of performance.

There is only one

CLARITONE

The Loud Speaker with a Past, a Present and a Future.

Sole Distributing Agents

ASHLEY WIRELESS TELEPHONE CO., LTD.,

69, Renshaw Street, Liverpool.

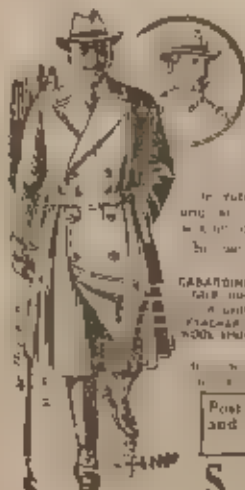
A GENUINE TRIPLE-PROOFED GABARDINE
TRENCH COAT

(The Famous 4 in 1 Model)

IN EITHER BLUE OR
FAWN SHADE FOR

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CARRIAGE
PAID.



A combined Overcoat and Storm Coat, stylishly cut and finished which has stood the test of time in the most prevalent weather.

DO NOT CONFUSE THIS COAT WITH LOWER PRICED
GOODS NOW OFFERED ON THE MARKET

Read Mr. H. is a Southern like Geo. Biltmore
Champion, tribute to the wonderful Coast

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Post us your coin, size for 37/8, giving us our height
and size would be very well, and a little whether
BLUE OR TAWN SLADE IS PREFERRED.

S. A. BARRY & Co., Ltd.,

(Near McGraw-Hill Tram and Tube Station.)

£500 GUARANTEE

[illegible][illegible]

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				Li	dh	Ph	K	M	A		C		Li



No matter where you live

**You are
within range**
of your nearest Broad-
casting Station if you
install an Etesaphone
"ST. VINCENT"
CRYSTAL-VALVE

model wireless receiving set (illustrated). The one-valve St. Vincent set will work a loud speaker within a radius of from 10 to 15 miles from a Broadcasting Station, while a two-valve set will do so within a radius of from 30-40 miles. Both sets give maximum telephonic signal strength over the whole range of broadcasting wavelengths.

The "St. Vincent" Model

Prices complete, except valves 2

Crystal-one-valve $\times \times$

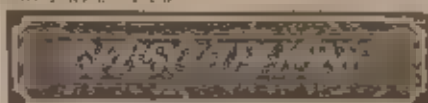
Crystal-two-valve $\frac{1}{2}$ c.

Plus B.B.C. tariff extra.

From all Wireless Dealers, Ironmongers, Stores and Electricians.

Send a postcard for detailed catalogue
of these until you see it in person.

1. 11 se w'hu ilan w'st'hu up'u
 tu'u + 'r're' m' (hr) ba'u +
 e'y'fo f'ho la u'o, fi r'e m'ny
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Decorative and other forms of non-aid design

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!! חרף תאגיד יחסי; חלף = רדיוס ב' וזו



Brown Headphones

Buy your 'phones
—once only!



THERE are three distinct types of Brown Headphones varying from as little as 5/- to 4/- per pair—but there is only one quality of workmanship and material!

The differences in price are accounted for entirely by the details of construction in each type.

For ordinary Broadcast use, we have no hesitation in recommending the F type as being the most suitable because they combine sensitivity and lightness in a marked degree.

Type D, are Headphones of the non-adjustable flat iron diaphragm type, and manufactured with scientific precision to give the best results possible with this design.

Type A, concerned the world over as the most sensitive headphones yet invented, makes use of an entirely new principle—that of a thin-walled aluminium diaphragm and a vibrating reed. For the most sensitive for the man who wishes to hear the faintest signals, or for the man getting weak signals, or for the man who is a "set" it is recognized as being in a class by itself.

Remember this—whichever type of Brown headphones you select they can be depended upon to give you long and dependable service—their first cost is your last expenditure on headphones for many years.

From all dealers
from all countries at

LONDON
17 Mortimer St., W.1
LIVERPOOL
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F Type.	D Type.	A Type
120 ohms. 22/6	20 ohms. 48/-	120 ohms. 58/-
4,000 ohms. 25/-	4,000 ohms. 52/-	4,000 ohms. 62/-

MICROPHONE AMPLIFIER
20 ohms. 25/- 5/- plus 5/- B.B.C. Tax.
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The only Portable Receiving Set in a leather suitcase, requiring *No Aerial and No Earth*. It is *Entirely Self-Contained*, including valves, batteries, invisible loop aerial and Loud Speaker. *Ready good reception on the Loud Speaker at 25 miles or on Headphones at 500 miles.*

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A Five Valve Cabinet Receiver for use with either *Dum* or *Bright* emitter valves—owing to its many *Special and Exclusive* features really good *Loud Speaker* reception may be easily obtained at *500 miles* under normal conditions—under reasonably favourable circumstances good *Loud Speaker* reception at *3,000 miles* has been frequently obtained by private users.

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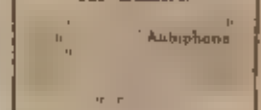
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"ELECTRON" WIRE

THE PERFECT AERIAL

Aerial which needs no Insulators
will increase efficiency by 50%
and is cheaper than bare wire.

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A nouncing discovery has been made regarding "Election" Wire the Wire of a thousand uses which has been so extensively advertised. Not only does this wire make the most perfect aerial as a matter of fact it is equally efficient quite abundantly the one ready for outdoor aerial with a "shock" complicated arrangement but it is equally perfect as earth wire and lead-in and for extension of the phones, loud speakers and batteries.

Wires are made of many small strands of wire twisted together. The reason for this is that the strands are more flexible than a single wire of the same thickness. The strands are also more resistant to corrosion than a single wire. Therefore, wires which consist of several small wires twisted together are more efficient than a single wire of the same gauge.

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It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only the most expensive to use generally as an metal, but for many technical reasons it is unsatisfactory.

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THE SECRET OF "ELECTRON" WIRE.

The consists of eight wires, each separate strand is scientifically coated with a film of pure tin.

Enthusiasts who are using Electric Wire in all parts of England and America report wonderfully easy results with either aerial or cable sets. The high-frequency currents penetrate the protective coverings of all commonly used insulating material. Suspend Fleming Wire where you will and direct to the set no separate insulating required, use Electric Wire for the earth, and a great improvement in reception will be the result.

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The **CHEAPEST AERIAL** 100 ft. **1/8** Carriage Paid.
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300ft.	500ft.	1,000ft.	$\frac{1}{2}$ mile.
43	63	103	176
<i>Carriage Paid.</i>			

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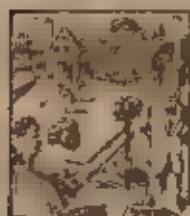
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They adorn the most taste-
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The POLARPHONE 2-valve Cabinet set with
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Price £120.0.0. B.B.C. Tax £2.0.0.

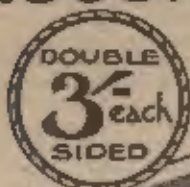


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The "Super 2" shown below, pro-
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Extras: B.D.C. (no 15) Marconi (no 25) and
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2-valve Amplifier mounted in cabinet, uniform
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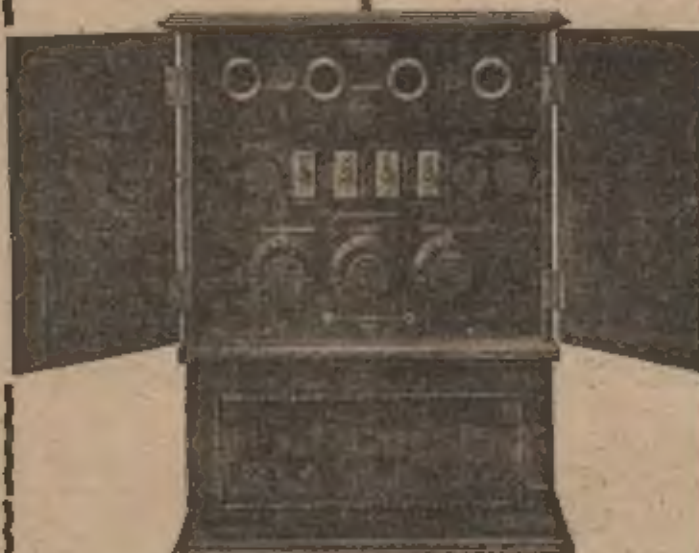
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to mend; words never mended Jack's unfortunate crown no matter how much he was provoked—and words will not mend any mishap that may befall your perfect little wireless installation. One's feelings are sometimes stirred after disassembling an instrument in an endeavour to discover the cause of 'dead' earphones to find a loosened connection. Words simply fail—but there's something that won't fail and that's Fluxite and solder. Solder solves the problem—it makes a connection whole, like a continuous wire, therefore ensuring continuity of current. So make a point of soldering the vital connections of your instrument without delay. Soldering is as simple as A.B.C. when there's Fluxite at hand to help you.

ASK YOUR IRONMONGER OR HARDWARE DEALER TO SHOW YOU THE NEAT LITTLE

FLUXITE SOLDERING SET.

It is perfectly simple to use, and will last for years in constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blow-lamp, FLUXITE Solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.

FLUXITE SIMPLIFIES SOLDERING

All Hardware and Ironmongery Stores and FLUXITE is sold, price 2/6, 1/4, and 2/8.

Buy a tin to-day.



For the best bit of your ear or motor cycle or any soldering job about the house.

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Make your Crystal Set Work a Loud Speaker

Burndept Speech Amplifier.

(For use with a Broadcast Licence.)

YOUR Crystal Set gives beautifully clear results, but are you content to sit with the 'phones on all night?

Wouldn't you like to let all your family and friends hear all the Programme? You can do this by connecting a Burndept Speech Amplifier to your Crystal Set.

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Radio Times, 14/3/34



Full instructions for building any of these fine Sets given in this month's Modern Wireless.

Edited by JOHN SCOTT-TAGGART, F.Inst.P., A.M.I.E.E.

THIS superb magazine gives complete instructions, detailed drawings and full page illustrations for building no less than nine different types of Receiving Sets. Such an issue as this has never been published in this country in the whole history of Radio Journalism. Even if, perhaps, you are not contemplating building a Receiver at the moment, it will pay you to get a copy of this issue and keep it by you. When you decide to build a new Set—whether for receiving all the European Broadcasting Stations, or for use with a Loud Speaker from the nearest B.B.C. one—you will be sure to find it here. And written, too, in a manner that

even the veriest novice can readily understand and appreciate.

From a simple Crystal Set costing but a few shillings to a ten-valve Super Heterodyne—a Rolls-Royce among Receivers—able to pick up American Broadcasting on a Frame Aerial, you will be able to find a complete range from which to make your selection.

It is likely that the most popular will be the S.T.100 Star—a further adaptation of the wonderful Circuit which has taken the country by storm.

Besides these splendid constructional articles, there are no less than 26 different articles on current Radio subjects, including one entitled "Dual Amplification, in Theory and Practice." By John Scott-Taggart, F.Inst.P.

IMPORTANT WARNING!

Since this advertisement was despatched, the sales of this splendid double number have greatly exceeded all expectations. Those who have been disappointed should remember that the rush for "MODERN WIRELESS" usually necessitates a definite order being given.

Next month's issue will be published

APRIL 4th and not APRIL 1st.

It will sell at the normal price (2/6 net) and contains full details of a very fine 3-valve dual receiver which has received many B.B.C. stations up to 400 miles on a loud speaker. It is designed by John Scott-Taggart, F.Inst.P., A.M.I.E.E., the inventor of the S.T.100 circuit, and is his latest 3-valve set for long range and powerful reception.

Another important article is a brilliant one on "Pure Reception," by Capt. H. J. Round, the greatest expert in the country in shortwave transmission and reception of broadcasting, and the inventor of the B.B.C. microphones.

ORDER YOUR APRIL NUMBER NOW!

RADIO PRESS, LTD.,
Devereux Court, Strand, W.C.2.

Modern Wireless

1/6 Spring Double Number 1/6



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2,000 ohms resistance the pair in series	...	£1 : 4 : 0
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The friends of your leisure time!

"Sterling" Lightweight Radio Head Telephones—*trustworthy* day in and day out. Supreme in tone, volume and quality. As light as *good* headphones can be and as comfortable as *good* headphones should be.

Never a complaint yet. And why? Simply because the secret of their absolute satisfaction lies firstly in design, secondly in material, thirdly in workmanship, fourthly, lastly and all the time, in *performance*. They never vary—music or speech is rendered with fidelity and clarity beyond comparison. And as for value? Inspect them, compare them, test them at your dealers—do what you will. Then note the *price*. Do that and you will buy them.

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